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DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XXVIII, No. 1

OCTOBER, 1956

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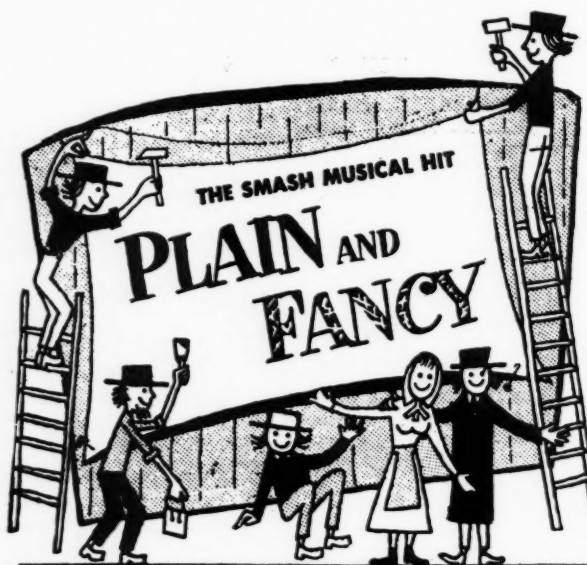
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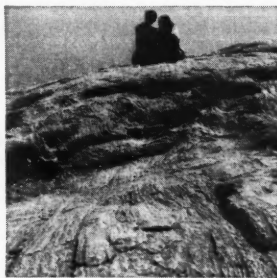
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In this Issue

FRANCES V. RUMMELL, formerly with the U.S. office of Education and recently Coordinator of Magazine Information for the Department of Health, Education and Welfare, authors *A Dramatic Way of Teaching*, which is a superb tribute to the excellent work being done by our new national director, Doris M. Marshall, at the Helena, Montana, High School. Born in Brookfield, Missouri, Frances Rummell received her A.B. and A.M. degrees from the University of Missouri and studied for a year at the Sorbonne. She taught French and Creative Writing for eight years at the Columbia, Missouri, High School.

CHI-JIN YOO, director of the Korean Drama Academy, Korea, was the guest speaker at our Sixth National Dramatic Arts Conference Banquet on Thursday, June 21, at Indiana University, at which time he spoke on the *Past and Present of Korean Drama*. So well did he picture for all attending delegates the Korean theater that his speech became a "must" for our magazine so that all Thespians and sponsors may become aware of the theater in that war-torn country. It was a real pleasure for your editor to meet Mr. Yoo personally—a gentleman and a scholar. Mr. Yoo will spend several months in the United States and in Europe before he returns to his post in Korea.

CHARLES R. TRUMBO, author of the series of articles on the history of the costume during the past year, continues this coming season with his second series on *Period Furniture and Hand Props*. Again Mr. Trumbo has done an excellent, authentic piece of work, which will prove helpful to all directors who do period plays. By the way, Mrs. Trumbo is the creator of the illustrations with each article. Mr. Trumbo is now our regional director for

Central Florida and sponsor of Troupe 728, Bartow High School.

DONALD T. OLIN, Theater Department, Ohio State University, Columbus, is our only new contributing editor for this current season. His eight articles have as their general theme rehearsal techniques. This month's article stresses the importance of play selection.

EARL BLANK, Northeastern College, Tahlequah, Oklahoma, edits again for the coming season, *Plays of the Month*; Prof. Willard Friedrich, Marietta College, Marietta, Ohio, continues his "brief-viewing" of new books and plays; and Frieda Reed, sponsor of Troupe 1000, Upper Darby, Pennsylvania, heads again our *Theater for Children*.

DELWIN B. DUSENBURY returns again this year as a contributing editor with his series of articles on television and radio production for secondary schools. Dr. Dusenbury is well qualified to write about this specialized field, for he has been vitally interested in educational radio and television since 1938. He first introduced radio courses at the University of Maine from 1938-41. From 1942-1945 he served as Director of Radio Drama at the University of Minnesota. He taught radio courses at the University of Florida in 1947-1948 and from 1948-1955 directed and personally appeared in various tele-dramas on station WMBR-TV, Jacksonville, Florida. He is now Director of Radio-Television Drama Productions, Temple University, Philadelphia, Pennsylvania. His "The Miracle of America," WFIL, Philadelphia, received the national Freedom Foundation Award for 1955 as the best radio program of the year.

FEATURES of the month include *The Winners*, our national Thespian program awards for 1955-56; the Thespian Scoreboard; Regional Conferences; Thespian Chatter; Fashions for On and Off Stage; and finally, the new National Council and Board of Trustees for the ensuing term as well as pictures of your National Headquarters and present staff.

NEW DRAMATIC READINGS

ASE'S DEATH. Ibsen. From "Peer Gynt." 10 min. Peer enacts scenes of his childhood when his mother took him on fabulous, though pretended, rides to a great castle. Just the two characters. 60c

BIRTHDAY GIFT. B. J. Chute. 10 min. From the poignant story of Jimmy and his little colored friend, Henry. Characters: the two boys and Jimmy's parents. 75c

ELECTRA. Euripides. 10 min. Arranged by Luella E. McMahon from the Greek play. This tense drama is a vehicle for the best talent. Characters: Electra, her brother, and mother. 75c

ELECTRA'S REVENGE. 7 min. Miss McMahon made this arrangement for those wishing a shorter reading with no male characters. 60c

GENTLEMEN, THE KING. Robert Barr. 10 min. From the story. The king enters a den of desperate traitors. His bravery appeals. They toast him as their king. 60c

GEORGIA'S RULING. O. Henry. 10 min. Because of the death-bed request of his little daughter, the Commissioner was inspired to do "something good for a whole lot of children." 60c

GHOSTS. Ibsen. 10 min. From the tense drama. Characters: a young man who goes insane, and his mother. 60c

THE GREAT EMANCIPATOR. Hilda Guldseth, author of "I Was Alone." 10 min. A most dramatic tribute to Abraham Lincoln, "the world's mightiest champion of freedom." 75c

HER FIRST APPEARANCE. Richard Harding Davis. 10 min. A poignant story of an actor and his tiny daughter. 60c

THE JEWELS OF THE MAGUS. Josephine Hohl-feld. 10 min. A beautiful reading for Christmas. 60c

MARY STUART PLEADS. Schiller. 5 min. Dramatic monolog arranged from the National Winning reading, "Mary Stuart." An effective selection for those wishing a shorter reading with only one character. 60c

UNTO THE END OF THE WORLD. H. Guldseth. 6 min. Records the regret of the disciples at Christ's death, and the joy at his resurrection. 60c

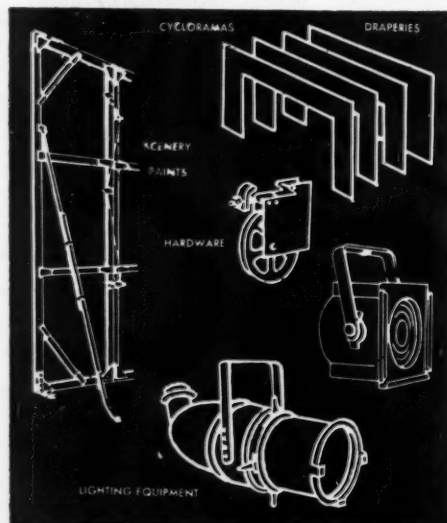
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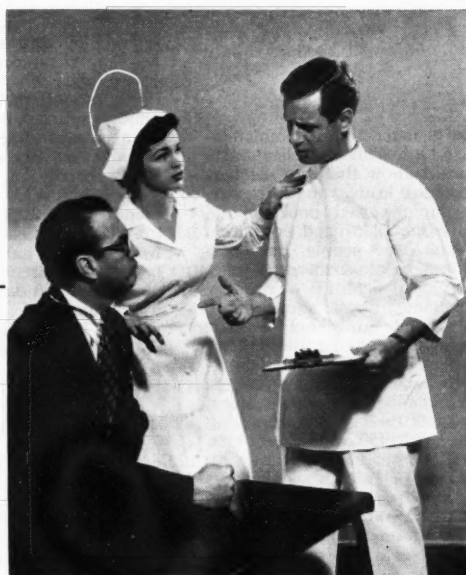
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A dramatic scene from this fine and exciting work.

STORY "Sometimes I feel as if I've taken hold of a high-tension wire," Dr. Hudson confesses, trying to describe a religious feeling that often comes to him in the midst of his sometimes desperate efforts at the hospital. His attractive secretary, Nancy, is quite worried about Dr. Hudson, for he is driving himself to the limit. He has no time for his teen-age daughter, Joyce, who needs him now. He is driven by the urgent demands of his practice and by a hope that he can somehow maneuver a generous, but rather hard-headed, businessman into allowing the hospital to expand onto his land. The rich man's charming daughter, attracted to one of Dr. Hudson's young assistants, becomes a helper at the hospital, hiding her identity. The developing romance backfires, blasting Dr. Hudson's hopes. Then his neglected daughter is involved in a serious accident. Dr. Hudson is not a brain surgeon, but in the emergency, he must operate at once. Now he desperately needs the "outside force" that has sometimes guided his hand during surgery. The mounting tension and excitement, with all the warm understanding of people inherent in the writing of Lloyd C. Douglas, combine to make this play an unforgettable experience.

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As I See It . . .

FOR OUR NEXT FOUR YEARS

AT THE request of a majority of our sponsor delegates at our Sixth National Convention held at Indiana University, Bloomington, on June 22, 1956, the following abridged report of your national secretary of the goals set for your society for the next four years is included in this issue. It was the consensus of the convention that all 1674 sponsors should be aware of our aims so that they can be reached possibly before the time allotment of four years has expired. This report in its entirety was accepted unanimously by the delegation.

GROWTH IS PROGRESS

"With 1674 affiliated schools I feel that we should grant Charter 2000 by 1960, earlier if possible. Thus we need only 327 new schools in the next four years. As our net gain per year for the past six years averages 105 newly affiliated schools, our goal may be within our grasp by the end of our third year.

"I should like to see an additional number of states join our elite circle of 100 or more affiliated schools. At this reading only two have passed that mark: Ohio with 165 and Illinois with 110. Orchids to Florence Hill, our Ohio Regional Director, and to Rachel Whitfield and Marion Stuart, our two Illinois Regional Directors. The following states can become members of this select group by passing the 100 mark in the next year or two: California, 98 troupes; West Virginia, 93 troupes; Texas, 83 troupes; Pennsylvania, 69 troupes; Iowa, 68 troupes; Indiana, 66 troupes; and Michigan, 60 troupes. You will be interested in knowing that we now have troupes in Greece, Okinawa, and one application on file for a second troupe in the Panama Canal Zone.

NATIONAL CONFERENCES

"I hesitate to make this recommendation before the question is brought before you to vote on National Conferences for I do not wish to influence your thinking, but I hope that national conferences will be held every two years. As most of the work in preparing these conferences is one of my duties, I certainly would welcome conferences at greater intervals of time, but I personally feel such action would slow up our progress in the educational theater world. *I am a firm believer in participation and publicity.* I feel that the attending student delegates will take home with them new experiences which will prove beneficial for the remainder of their lives. I feel that it should be a two year project of each Thespian Troupe to plan and to work to attend the conference. Were this incentive extended over a longer period of time I am afraid it would lose much of its impetus.

"Secondly, a national conference is good publicity for our organization so much so that we are already attracting national attention. Most national secondary school organizations meet yearly, *which I am definitely not in favor of*; as, National Student Councils, National Music Organizations, National Home-makers, National Athletic Associations—this list can be very long. It has always been my contention, and always will be, that the reason why we of the secondary school theater have made such little progress is that we were never too well organized nationally to attract the attention of school administrations, or to gain their respect. I firmly believe our national conferences help to center their attention on the high school theater, its effective character training for all students whether they be doctors, ministers, engineers, teachers, merchants, salesmen, and so on.

"Finally, since we are an independent organization, affiliated with no other organization, nor subservient to any, it is up to us to set the course. Whether or not we choose to accept additional responsibilities, we have no alternate

IN MEMORIAM

1955-1956

MARIAN V. BROWN

Sponsor, Troupe 257, Hazleton,
Pennsylvania, High School

PEARL E. BAGENSTOS

Sponsor, Troupe 229, Fort Madison,
Iowa, High School

choice except to assume national leadership for the secondary school theater. Merely resting on our present laurels will become simply a road to oblivion.

REGIONAL CONFERENCES

"Again I hesitate to make this recommendation, for as a former high school teacher and a director of dramatics, I know that you teachers with your heavy teaching loads, your extra curricular activities, your required bookkeeping, your homework of lesson plans and correction of papers are not just *busy* people, but *overworked* people. I know too that there are only 24 hours in each day, that health is of primary importance, that husbands, wives, and children come first. Yet, again, I firmly believe that the difficulties we now face in this era of competition for student participation are directly a result of our own lack of aggressive promotion in our own schools, in our own areas, and in our own states of the character building possibilities of the educational theater arts. Thus I hope that either an area or state-wide regional conference will be held in all 48 states at least once every two years, preferably once a year. Again, let me merely remind you of the many state conferences held annually. Were we to discontinue our present program

of state conferences we would be admitting that the theater arts is not so important as music, athletics, homemaking, photography, etc. Thus we step down, not up, as we have been doing for too many years. We cannot continue to hide our candle under the proverbial bushel basket and continue to survive. Regional conferences, like national conferences, emphasize the importance of the secondary school theater. Thus it is my recommendation to all our regional directors to plan conferences at least once every two years.

DRAMATICS MAGAZINE

"I set the average monthly circulation of DRAMATICS at 40,000 by 1960. Affiliation of new schools automatically boosts our circulation to new heights. Yet, my dream is that every play director in all youth organizations, be they theater for children, elementary and junior high schools, secondary schools, church organizations, parochial and private schools, be annual subscribers. Satisfactory as our school library subscriptions are, DRAMATICS nationally has not even covered the bottom of this subscription barrel. Realizing that such growth is justified only by content, it thus becomes the direct responsibility of the editor to include in each issue material which will have a direct national appeal.

"Another dream is the addition of color to at least 16 inside pages as well as our present four page cover. Such a dream may soon become a reality, for as our circulation increases, color can be added at nearly the same cost as black and white printing. Plans have already been discussed with several printing firms.

CURRICULAR RECOGNITION

"Impossible as it is for this organization to enter into local politics and to dictate local policies of school systems, we have many years fought for in general, and will continue to fight, for curricular recognition of DRAMA at all educational levels. I feel sure through our efforts, indirectly of course, we are arousing State Boards of Education to examine more closely qualifications for teaching theater, that principals and superintendents are becoming more aware of theater as an excellent educational, all around character building experience. The requests for information about auditorium and little theater requirements for new school buildings have increased ten times over the past several years, which is a good sign that administrations are interested in the "live" theater. Progress is being made slowly, I'll admit, but it is being made.

COMPENSATION FOR OVERTIME

"We recommend to all administrations that all high school faculty play directors be paid additional fees over their basal salaries for work done after school hours, *providing such practice is in effect for other teachers in the system.* Any teacher required to do a regular school day's work is certainly entitled to additional compensation for rehearsals held after school hours. From reports reaching National Headquarters, more schools throughout the country are each year recognizing the "fair play" of overtime pay. There can, and must be, no select group in any school system.

"Thus summarizing our aims, they are as follows:

1. 2000 affiliated schools by 1960.
2. National conferences every two years.
3. Regional conferences at least once every two years, preferably yearly.
4. A DRAMATICS with a circulation of 40,000 by 1960.
5. A DRAMATICS with additional inside color pages.
6. Recognition of theater in the high school curriculum.
7. Adequate compensation for overtime.

"Finally, let's not rest on our laurels of the past six years. Let's grow and grow—with numbers come prestige and recognition. Likewise, without goals, incentive lacks initiative. Thus our course is now set for the next four years."

DRAMA • RADIO-TV

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On a platform stage, bare but for a pair of immense gates, stalks the inevitable tiger of war. Hector, back from battle, comes as a peacemaker and convinces Ulysses and the populace of the insanity of war; and together they agree that the Trojan War shall not take place. But the poets need a war for the elegies and dirges; the king, because it is custom; the lawyer, because of his honor; and others, for various mean reasons. And so, in spite of all logic, the war erupts. Michael Redgrave played Hector in both the London and Broadway productions. Leueen McGrath played Cassandra, and Diane Cilento played Helen of Troy.

"A play of beauty, dignity and quality. . . . It combines all the lyric eloquence for which the English dramatist is famous with all the dramatic imagination and philosophical insight characteristic of the eminent Frenchman."—*N. Y. Post*.

"Conveys wit and thought with elegance. . . . A stunning piece of work. . . . It wrestles with some big ideas with passion and humor."—*N. Y. Times*.

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National Director

N A T I O N A L C O U N C I L



Maizie G. Weil
Assistant National Director

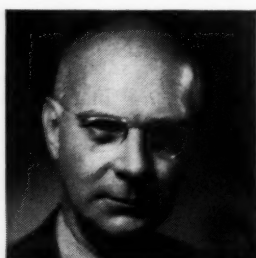
INTRODUCING MISS WEIL:

Co-sponsor of Thespian Troupe 1000, Upper Darby, Pa., Sr. High School. Education — Graduate of West Chester State Teachers' College; Graduate Study: in English and Drama, University of Pennsylvania; in English and Theater, Breadloaf School of English (Middlebury College); in Theater, State University of Iowa, and Denver University; in Art, University of Minnesota.

Experience — Upper Darby, Pa., Sr. High School: Instructor in English and Stage Craft and for past ten years Technical Director of all dramatic productions (four major, five minor per year); Assistant to Director of Middlebury College Little Theater (in charge of lighting instruction); Graduate Technical Assistant in Theater, Denver University; technical work in theater, Hedgerow Theater, Moylan, Pa.; Entertainment Director with Armed Forces in Germany (producing shows for soldiers by soldiers).



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National Headquarters of the National Thespian Society — a monument to the 264,539 lifetime members of this international organization which is solely devoted to the advancement of dramatic arts in the secondary schools.

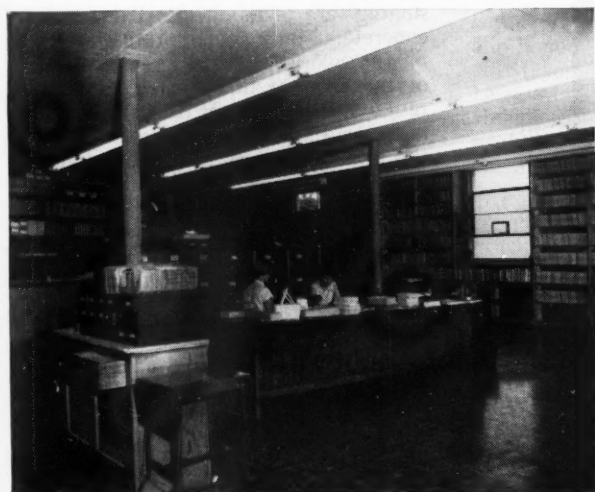


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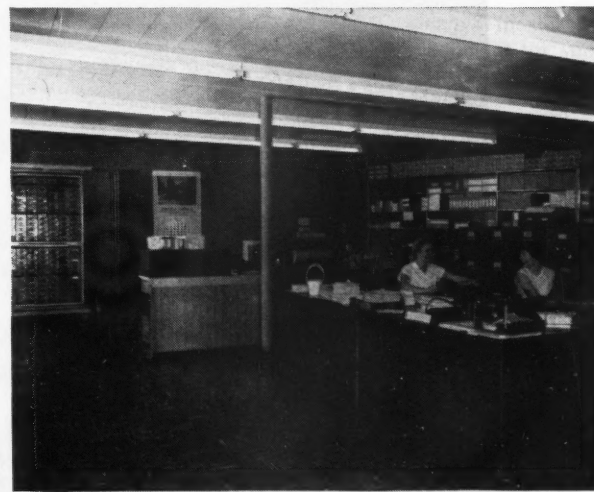
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Anita Morgan, Jane McKeown and Grace Huelsman, at your service. The three filing cabinets directly behind Anita are also safes, in which all troupe records are kept — up-to-date and fireproof.



A view from the rear showing a part of our vast library of plays, from which our 1674 sponsors borrow plays for reading and selection.



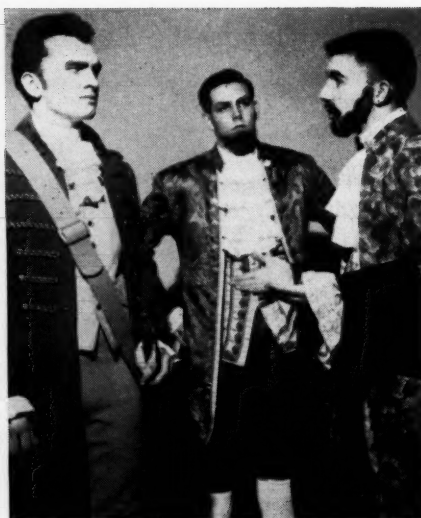
Facing the rear of the interior we see at far left our new safe, which holds 100 drawers of addressograph stencils — the DRAMATICS mailing list; at right, a wall of cupboards and shelves used for storing supplies.

Past and Present of Korean Drama

By CHI-JIN YOO

IT IS already one year since I began to have correspondence with Leon C. Miller and to receive pamphlets and *DRAMATICS*, your monthly magazine. Through our correspondence I came to learn about the earnest activities of the National Thespian Society as well as the Sixth National Dramatic Arts Conference, which is held under the joint auspices of the society and the Indiana University Theater. It has been my sincere wish to attend the conference and observe the activities of our fellow dramatists. Yet, Korea was too far away from Indiana, and I almost gave up this desire when the Rockefeller Foundation offered me a chance to visit your country and other European countries. And so I am here now, deeply impressed by this grand conference. I am deeply grateful for this opportunity.

I think some of you are not very well informed on Korea and know little about my country. Korea began to be known to the western world in the wake of World War II, especially through the Korean War, which broke out in June 1950. I feel that it is quite natural that many of you are not well aware of the existence of this small country called Korea. Yet, Korea has a long, long history in the past. While it is the year 1956 in the Christian era, it is the year 4289 of the Dankun era of Korea. It means that



Naughty Marietta, Troupe 89, Provine High School, Jackson, Mississippi, Mrs. W. B. Rives, Sponsor.

Korea is 4289 years old in its national history. Korean culture also has a long history and tradition. It is shown in the record of our country that there were Korean Thanksgiving Festivals held twice a year, in spring and in autumn, since several thousand years ago; these resembled the Dionysian Festivals held in Greece many years before Christ. These Thanksgiving Festivals in ancient Korea may be regarded as the origin of Korean drama. Later, there came the mask featuring masquerade and dance, and the opera, featuring singing and acting. These two types may be considered the origin of our traditional dramatic arts.

Similar dramatic activities are still held. The mask is performed on national holidays such as May 5 Festivals, the Thanksgiving Day, August 15 of the lunar calendar, and other occasions of

national significance. They are held either during the day or under torch-lights at night. The performance is carried on for several days in an open field area, and the public is invited free of charge. Amateurs perform these masks.

Differing from the masks, the opera is presented indoors in a hall or theater by professional actors, and a fee is charged for admission.

Both dramatic art forms are unique in form and ideas, but to the present day audiences they maybe seem too traditional and primitive.

You may wonder why these traditional drama forms have been continued for so many hundred years in the same style without change or elaboration. The answer is that Korea has not been free from outside political pressure for many years.

If you look at the location of Korea on your map, you will see a small peninsula surrounded by strong and aggressive neighbors. In all our history we have not attempted to invade other nations; but in the past five thousand years, Korea has been the victim of the greed of her neighbors.

Civilization and culture do not thrive and grow in an atmosphere of turmoil and conflict. Korea has done well to hold to what culture she has had in the face of the foreign opposition to any cultural progress—which shows the really magnificent achievements of our forefathers.

At the turn of the present century, however, an attempt was made to develop in Korea one form of Occidental dramatic art; that is, dialogue, and to further this new form, modern European dramas were introduced. This movement is called "the new dramatic movement."

The initial step of this movement was to import modern European dramas. As you are well aware, dialogue is one of the key factors in the modern European dramas. Dialogues are substituted for dancing and singing. If dancing and singing are symbolical, dialogues are concrete. Many social problems of the modern world, and the agonies and joys of the modern man which exceed the range of expression of dancing and singing may have to be expressed through the use of spoken language, dialogue. The use of dialogue is so different from the Korean original forms of dramatic art that present-day Koreans have a great interest in the modern plays. So impressed with the use of dialogue are they that they have gradually modified, to some degree, even their traditional forms of dramatic art.

To study the dramas of the foreign nations, and to parallel the development of our dramatic arts in the world-wide movements, many of the western classical and modern dramas of superior quality are translated into Korean and presented by Koreans on the stage. Although there are many plays that are

(Continued on page 35)



Cast and crew of **Edwina Black**, Troupe 1248, Children's Educational Theatre of Maryland, Inc., Baltimore, Frances Cary Bowen, Naomi Evans, Co-sponsors.



A scene from **The American Way**, the gigantic pageant produced by Mrs. Marshall and her enthusiastic Troupe 745.

A HARD-BOILED New York drama critic, visiting in Helena, Montana, recently, decided to take in a high school play one evening. He was astounded by what he saw. Hurrying backstage to locate the play's director, he found a vivid, handsome brunette dressed in paint-streaked coveralls, atop a ladder helping her kids dismantle scenery. Paying Doris Marsolais Marshall the finest tribute within his power, the critic asked whether she would coach his daughter for the professional theater.

The production was *The American Way*. It required 18 shifts of scenery, 450 students, 1500 costumes, and \$2500 to produce. And the brilliant performance that moved him was that of the 17-year-old leading man, Harry Barnett. Thereby hangs the story of Doris Marshall's touch of genius, which the critic didn't even know.

Casting irrepressible Harry in a tragic role was eyed by everybody except Mrs. Marshall as a grave mistake. He was the school clown, and his rowdy hijinks had, for years, disrupted classroom procedures. Doris Marshall had to override her colleagues' shocked protests to entrust to this boy her biggest production of the year. Even Harry had been shaken by the responsibility, and it was a trembling lad who sought out his director on opening night. "I'm going to play this," he told her, "as if everybody out there is a king." He did, and his classmates, expecting to shout with laughter, ended by weeping with pride. School officials, accustomed to bailing him out of scrapes, couldn't resist writing him fan letters.

Actually, there was nothing new in any of this to people who knew Doris Marshall. The human heart being what it is, she knows that the quiet scholar may yearn to play the hard-muscled hero, and the plain little girl, the belle of the ball, and the way Mrs. Marshall teaches dramatics, they can and often do. The experience often proves a blessing.

Two years ago the teacher's particular discovery was an overshy wallflower of 16—let's call her Susan—who wore braces on her teeth and had a slight speech impairment. But Mrs. Marshall, seeing only the gifted child, put her to reading the aristocratic lead in *Mrs. McThing*. The play was a sellout on Broadway at the time, she had scheduled its first amateur performance in the nation, and its distinguished author, Mary Chase, was flying in from Denver to be present. Fellow teachers, wanting success for their high school, could only shake their heads. But Susan captivated Helena with her sensitive performance. Her mother told me, "Mrs. Marshall got my daughter over an ugly duckling complex by bringing out talents I had never dreamed existed." Now in college, Susan

is majoring in dramatics and winning one honor after another.

It takes a land of wide sky to contain Doris Marshall's vision, and a town like Helena to appreciate it. This brash young capital city of 18,000 sprawls along a narrow, winding main street that, reminiscent of early mining days, is still called Last Chance Gulch. And like the prospectors who took one last chance to pan for gold here—and found it—this black-haired, amiable woman struck a similarly wealthy vein in finding raw high school youngsters who have won for her, and themselves as well, fame throughout the west. Asked how she does it Mrs. Marshall simply says, "I teach *educational* dramatics. I'm helping develop children, not professionals."

Still, she has trouble now and then with the age group that falls for the footlights. On constant guard against unrealistic ambitions, she reminds her classes, "There were only 360 actors and



Doris Marsolais Marshall

National Director, The National Thespian Society, and Sponsor, Thespian Troupe 745, Helena, Montana, High School.

actresses in the whole of the American theater hired for parts last year. Most of these are job hunting right now." She estimates that in 20 years of coaching dramatics—with the last seven in Helena—she has taught only three students whom she could have recommended to the professional theater.

Mrs. Marshall puts on one play after another, with her choices often going against the friendly advice of her administrators, who wonder whether a certain play is too expensive or too complex for teenagers to produce. Many high school dramatics teachers have to stick to old-hat \$25 royalty plays, plus maybe \$50 for costuming and lighting. But Doris Marshall thinks nothing of contracting for productions costing \$1500,

A Dramatic Way of Teaching

By **FRANCES V. RUMMELL**

often goes higher. Recently, in staging *Green Pastures*, she spent \$700 for special lighting equipment alone.

Her principal, C. M. Ogren, says jovially, "Despite the gray hairs she's caused us, the money has been well spent. And the school board is squarely behind her. They like the way she brings the town into the school." And she does. In a high school auditorium seating 1000, standing room only has become the rule.

The Anaconda copper mining Company, with interests in East Helena, considers it a good investment in its state's cultural life to back Mrs. Marshall. Company officials have provided for the publishing of the programs for some of the major productions at Helena High.

As for the suggestion that any play she selects may be beyond her students' talent and understanding, the teacher cheerfully scoffs at the idea, insists she has never settled on a major play with-

(Continued on page 33)

IN OCTOBER, 1938, as a part of a Columbia Broadcasting System series, "First Person Singular," Orson Welles produced a radio adaptation of H. G. Wells' fantasy, *The War of the Worlds*. So realistic was this broadcast that the Eastern seaboard from Pennsylvania to Maine was gripped by panic in the belief that the United States had really been invaded by an army of Martians. The next day, the radio industry and the public had an opportunity to objectively evaluate the effectiveness and impact of a broadcast which was too realistic. While there were to be many great moments in the history of the radio theater, the invasion from Mars incident remained a milestone in the power of the radio drama as a mass media of influencing the listening public.

Today, the theater is undergoing an invasion that is as significant as the Welles' fictional one and, with its electronic equipment involving image orthicon cameras, zoomar lenses and multiple projectors, is almost as spectacular and bewildering. Still, the public is not disturbed nor is it in a panic. This elec-

RADIO AND TELEVISION
ACTING AND PRODUCTION

The Electronic Invasion

By DELWIN B. DUSENBURY

tronic invasion, however, is one that students of the theater must recognize as revolutionary and far-reaching in its impact and influence.

Never in the long history of theater will one find such remarkable developments and innovations in techniques of acting and staging within such a short period of time as our generation has witnessed. Since 1920—the year of the broadcast of the Harding-Cox election returns—our generation has seen the growth of radio broadcasting, the introduction of the talking motion picture, and the advent of television—all of which have already had a tremendous effect on acting, writing, and staging. The student and the director of dramatics must, of necessity, not only appreciate and understand the techniques of each, but also must provide an opportunity for actual participation in these forms of theater. Therefore, it is gratifying that DRAMATICS has offered its pages for a review of radio broadcasting techniques in acting and production to be followed by a discussion of the implications of television and its methods.

Recognizably, many schools do not have the complex equipment for the presentation of these electronic forms of theater. At least, at first glance, such might seem the case. But theater workers are noted for their ingenuity in developing equipment as substitutes for the real thing. Many of our high school theaters are not equipped for the presentation of plays that in the professional theater would call for complicated scene shifts and stage effects. But the plays are produced. For an effective presentation of the radio drama, the school public address system with its microphones, amplifier, and loudspeakers may be easily utilized. Also for classroom production a tape recorder and one or two inexpen-

sive turn tables or portable record players can be satisfactorily used. Obviously television production requires additional equipment for visual reproduction. Again a small motion picture camera and the auxiliary equipment can prove of service. But even with a "shoe box view finder" student dramatic groups can gain the necessary impression of the television drama. Our purpose will be to discuss these devices in more detail in later articles. Primarily, no student dramatic group should feel that equipment, or the lack of it, is a barrier in experimenting in the field of the electronic theater. Only through such experimentation can students gain a fundamental knowledge of these theatrical forms.

Despite the electronic invasion of the theater, the living stage will always provide a stimulating form of culture and information as well as entertainment. But one cannot overlook the pervasive force of radio and television and ignore it as a crude form of entertainment for the masses or as an expensive form of huckstering. As individuals vitally concerned with the theater, students and teachers of dramatics must accept the responsibility of understanding the theatrical values of radio and television and informing the layman of the basic theatrical traditions which the electronic invaders are constantly utilizing.

As a theater director who has moved freely from radio to educational theater and now to television, the writer has found that in all instances, a thorough understanding and application of theater techniques is a distinct advantage to the director of radio and television drama. Therefore our purpose throughout this series of articles will be to interpret radio and television techniques in terms of their foundation in traditional theater practices. While radio and television must be considered as art forms unique in the history of the theater, certain principles are still of vital importance for effective electronic theatrical presentations.

For example, radio drama places considerable emphasis on the narrator as an integral part of the play in the same way that the Greek theater utilized the chorus to describe the action off the stage as well as to present other information necessary to an understanding of the drama. Then too the medieval theater with its wagon stages in the streets or a series of small stages in a churchyard requiring the audience to move from one station or stage to the next has its electronic counterpart in the movement of the television camera from one set to the next. Thus the audience can move freely with the action and the actors instead of re-



Members of Troupe 1471, St. John, Kansas, High School, I. B. Patterson, Sponsor, visit with William Bendix and Robert Lowry after attending *The Caine Mutiny Court Martial*.



Harvey, Troupe 943, Dallas, Oregon, High School, Milo L. Smith, Sponsor.

(Continued on page 32)



The exuberant Lily moving in on her daughter and son-in-law.

*A 3-Act Comedy by Brainerd Duffield,
based on the television series created
by Parke Levy; 4m, 5w. One set.*

DECEMBER BRIDE



*The young couple prematurely celebrating
Lily's forthcoming marriage.*

This uproarious comedy is as fresh as a breeze in spring! The humorous situations, witty dialog, and fast pace will keep your audience delighted from start to finish. Your cast will have a wonderful time with their parts in this play, and you'll be pleased with the way this excellent comedy almost stages itself. Everyone will recognize and enjoy the true-to-life predicaments so humorously displayed in this comedy.

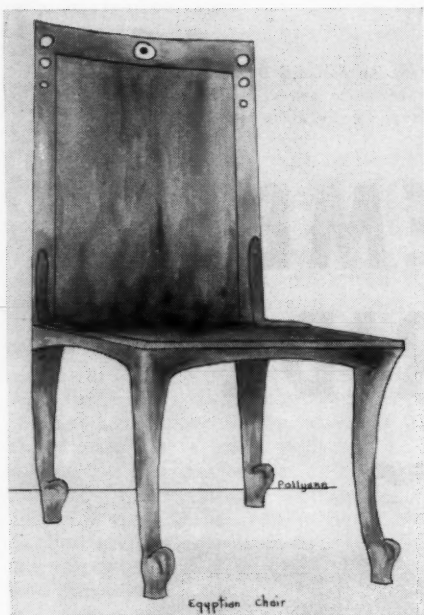
STORY The charming and vivacious Lily has come to visit her daughter and her daughter's husband. The young couple, Ruth and Matt, are delighted to have her stay on with them and don't consider her in the slightest as a problem "mother-in-law." However, Lily can't help involving herself in every sort of activity. She's a little scatterbrained, and this, coupled with her love for people of every sort, begins to create difficulties. Matt is struggling to get ahead at his company, and then Lily has a fender-crunching auto accident — and of all the cars on the road, she bumps into the one driven by Matt's boss. One hilarious misadventure piles on top of another, and soon the bewildered young couple is discussing Lily in hushed voices, wondering what they should do. Lily overhears a part of this, and assuming the situation much worse than it really is, decides she must do something. She has no home of her own now — having been a widow for years. The best solution, she decides, is to marry herself off. Her amusing maneuvers seem to be working wonderfully until the prospective groom's bossy old mother appears, and Lily runs into her own mother-in-law problem! The results are quite hilarious.

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INTRODUCTION

THE READER may question the detailed descriptions given to furniture and hand props in this series of articles when they could not possibly be detected in the front row of an arena theater, let alone in one with a proscenium arch.

This was true a few years ago, and even detailed handiwork was considered a waste of time in the legitimate theater. But the age of television is upon us and is fast becoming a medium for dramatic expression for the high school actor as well as the professional. Its intimacy is even greater than the medium of the motion picture because it is closer in actual distance to its audience both in sound and vision.

Therefore, details of both furniture and hand props cannot be overemphasized.

The oldest wooden chair in America was made in Egypt more than 3,500 years ago, and on its back are inlays of bone and ivory.

Egyptian furniture was simple in line and beautiful in detail:

Elegant chairs, with or without arms, stately ones with carved arms in the shape of lion claws, and small sturdy ones with straight legs and seats made of rushes. Stools with folding legs that were often in the form of goose heads and with a leather seat. Sofas, ottomans, fauteils, footstools, couches, stands for flowers, vases and statuettes. Tables, round, square, or oblong, sometimes delicately inlaid with ivory or with rare woods, sometimes supported on a carved human figure. The floor, strewn with bright colored carpets.

In King "Tut's" tomb were found colossal gilt couches with awesome heads, stools, boxes of all sorts and sizes; and standing against one wall were two life-sized statues of the king in bituminized wood and gold. The floor was crowded with beds, chariots, boxes, vases of alabaster of the most elaborate shape, walking sticks magnificently decorated, inlaid

coffers, innumerable cases of provisions for the dead king's sustenance in the spirit world. A most striking object was a throne of wood overlaid with gold. On the back panel the king and queen were portrayed in inlay of precious and semi-precious stones, colored glaze, and painting overlaid with crystal. The royal figures were represented with the rays of the sun, each ending in a hand, shining down upon them.

Egyptian sleeping apartments had rich beds or couches, with mattresses, pillows, and cushions. There were toilet-tables, chairs, and wardrobes. Beds and couches were narrow, of the size and general structure of folding beds. They had a low footboard but no headboard, and were covered with rich tapestry or an animal skin. They had headrests of a peculiar fashion. These consisted of a pedestal supporting a curved piece of wood, acacia, sycamore, tamarisk, or ivory, adapted to receive the back of the head, which fitted into it, like those, until recently, still used in Japan.

In accessories of the toilette the Egyptian lady used oils, unguents, and perfumes. These were kept in beautiful vases and jars of alabaster and porphyry. Chief devices for feminine beauty were the use of kohl and stibium. The ladies, especially, and some of the men, stained the eyes and eyebrows with the mixture to make the eye appear larger and add to its beauty. The kohl was kept in little "kohl-pots" made of alabaster, soapstone, glass, ivory, or wood. Generally they were from three to six inches in height.

PERIOD FURNITURE AND HAND PROPS

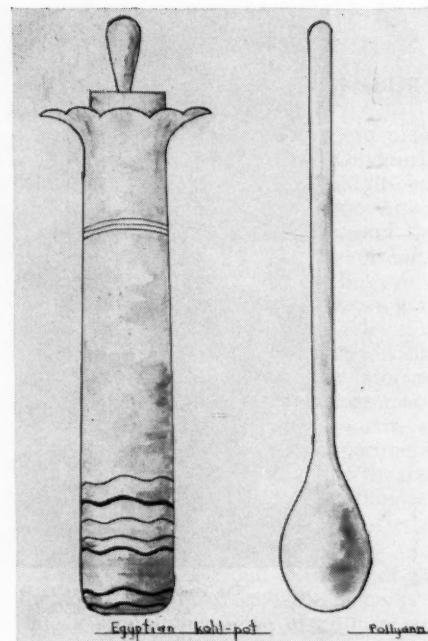
EGYPTIAN

By **CHARLES R. TRUMBO**

The stick with which the kohl was applied to the eyes was made of glass, bronze or wood, and was thicker at one end than at the other. The thick end was moistened, dipped into the powder, and drawn along the eyebrow.

Mirrors, often made of bronze, were round, oval, pear-shaped and often given the form of figures. One of the most popular designs was that of a woman with arms raised supporting a mirror. Handles of mirrors were made of ivory, wood, bronze, or porcelain, and often designed as a lotus plant and flower in form and color.

Combs and hairpins were made of ivory or wood. Some combs had only a single row of teeth; others had two rows, one thicker and longer than the other.



Fans were not just for ladies. They were large, with flexible handles five to seven feet in length. The main part of the fan was usually made of leaves, and of dyed feathers arranged in a clever pattern. The handle was ornamented with jewels or painted in color. An attendant carried the fan, holding it to shield the owner from the rays of the sun, or moved it back and forth to cool an Egyptian lady and to keep the insects and flies away.

Beads were used by both men and women. They were cut into various shapes, round, rectangular, oval, and oblong. They were made of emerald, agate, carnelian, lapis lazuli, amethyst, rock crystal, onyx, jasper, garnet, gold, silver, glass, porcelain, clay, and straw. They were often worn in rows about the neck, with pendants of beads hanging over the breast like a mantilla.

Egyptian women had jewels and ornaments in the form of earrings, armlets, ankle-rings, and finger rings. Men and women of all periods wore colored embroidery necklets, bracelets for the upper and lower arm, and anklets of the same material. They also wore gold and silver as well. Armlets were of elastic metal. The two ends, which did not quite meet, were sometimes fashioned into the heads of snakes or other animals. Bracelets were generally solid bands of metal, plain, or ornamented with cloisonné work, and sometimes enamelled and inlaid with lapis lazuli and glass pastes. Occasionally a bracelet was in the form of a snake composed of three or four coils, carefully chased so as to imitate the skin of the reptile. Earrings were mostly "pennanular," one end being pointed, and the other shaped into the form of some animal's head. They sometimes had pendants, often set with pearls and other jewels. Necklaces were made with pend-

(Continued on page 31)

THE INITIAL step for a successful dramatic presentation is the selection of the play. Too often not enough time and thought is spent in finding the right play suitable to the capabilities of the cast, yet favorable first to attract and then please the paying customers. Possibly an old theatrical expression, taken from Shakespeare, suggests a clue to the importance of the director's responsibility: "The play's the thing."

As from four to six weeks of rehearsals are spent in preparing the play, a tremendous amount of time and effort must go into the rehearsals, set construction, and all the other areas that blend to make the final opening performance a success. The director alone spends well over one hundred hours working on the show. Thus much thought and effort must be expended in the choice of a play that will justify all the time that must be spent on it.

In educational theater the production of a play should be an *educational* experience for all concerned. The cast and crews should learn how a theatrical production takes form. The audience should be given the opportunity to see a play that is a good representation of the theater. Only in this way, without ever being aware of it, can theater be an educational experience for all concerned.

Schools exist solely to educate youth. Since the production of a play follows this basic premise, plays need not be just another "extra curricular activity." Rather, they are educational experiences. These experiences can become much more beneficial if the plays selected can be justified as representative pieces of the theater. It should be remembered that in many instances the plays presented by the school are the only "live" theatrical experiences still available not only for the participating students, but also for the audience. The theater is part of our culture. Therefore as a director of a play, it becomes his responsibility to choose a play that will afford good entertainment for the audience and still be a worthwhile literary achievement. As so many fine plays have been written, for one to choose a play that has no literary value is iniquitous. An "easy to do" play is no longer acceptable as an excuse for one's selection.

To be of literary value, a play does not have to be one of the traditional classics. Every year many new and excellent well written plays are released for production. One guide to the selection of a play should be this question: Was it produced, with some success, by a professional group? However, in this instance, caution must be exercised. Even though it may have been produced on Broadway or by some other professional group, it may not be a *good* play. The only way for one to decide whether or not a play is of value is to sit down and read the play in its entirety and

then evaluate it in respect to your students and community.

This token can be laid down as the first basic rule for any director: that the play should be read in its entirety before any decision is made on whether it is to be produced or not. Never make a selection on the basis of a catalogue description alone. Use the catalogue synopsis only as a guide for the plays you wish to read for further consideration.

Basic catalogues of plays can be obtained from all publishers merely by writing and asking for them. They give such information about a play as title, author, number of acts, sets, and cast, the type of play, royalty, and a brief synopsis of the play. Through these catalogues, a director can obtain an idea of what he would like to order to read. Don't hide the catalogues! Leave them in the library or in your classroom where the students can look at them. These displays will stimulate their interest. They might even suggest plays that appeal to them. If a suggestion comes from a student, take the time to explain to him why the play would or would not be a good choice.

REHEARSAL TECHNIQUES

PLAY SELECTION

After securing several catalogues, the director now begins his search. In thinking about his choice, a director should keep four main considerations in his mind. First, when is the play to be given? Second, what type of audience does he expect to have? Third, how suitable and how many students does he have for his cast and production crews? Finally, what kind of stage equipment does he have with which to work?

Viewing these points more specifically is a necessity. As to time, *when* the play is to be presented has a major effect on how far in advance the play must be selected. The director should allot enough time after his final selection for a six-week rehearsal period and at least two weeks previous to that for the play books to be available for the students to read. In brief, this means that the play should be chosen approximately ten weeks or three months before the date of the opening performance.

If the director really uses the try-out reading method, he will make sure that all of the students who are interested have an opportunity to read the play before they come to try-outs. Encourage them to read the play carefully and to work out a scene. These scenes can be selected in advance by the director or the choice can be entirely that of the students. Whichever method is employed, it should be emphasized clearly to the students well in advance of the date for try-outs.

As a director, you must consider the type of audience that will be viewing

the play. There are stringent reactions concerning content in each and every community. You must be aware of what will be accepted and what will be publicly criticized. There are no general rules that will guide you. You, and only you, must analyze the people of your community, the students of your schools, the devout members of your churches, and then determine by your own common sense and good judgment what will be acceptable. On the other hand, don't feel that because yours is a high school production it has to be "strait-laced" all the way. If you present a play in the artistic manner in which it was meant to be played, many supposed, long standing "taboos" can be removed.

As for the "how suitable and how many students" you have to work with depends to a great extent upon you. Too many high school directors take the easy course and throw up their hands, stating: "I just don't have any boys!" From experience I know that this obstacle can be overcome. If you can convince the boys in your school that it takes work, practice, personal pride, and satisfaction to do a good job in a play, you can then

get the majority of the boys in your school to participate.

One personal experience which I would like to pass along that worked for me is that I always tried to get the best athletes and the leaders of the school to try-out and to be in the plays. I explained to them that it was just like being on a team. They had to practice, be on time, and do the same "all out" job on the play as they did in any competitive game. Make it a *challenge* for them to do a good job; you will soon have them with you all the way.

Be sure that the work done by your stage crews is publicly recognized. Give your crews authority and let them work with as much of a free hand as you possibly can. Let them know that without their cooperation and help, the play could not be done. You must make them feel that they are just as important to you as the members of the cast.

One of the most important points to consider is the physical stage and equipment with which you have to work. With ingenuity the size of the stage is relatively unimportant. By various means of staging, even a small stage can support a multi-set play. However, if the script demands many lighting effects and you haven't the lighting equipment or can't rent them, these factors may eliminate that particular play. It may be impossible for you to do a heavy period costume show. By the use of minimum staging, most any other play can be done if you are willing to *work* and *try* — and have the imagination!

By DONALD T. OLIN

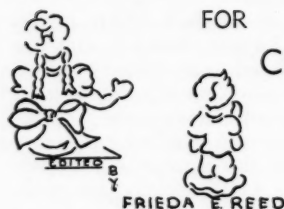
Thespians Can Compete in Children's Theater

LAST June 20 in the auditorium at Indiana University, approximately 1000 Thespians heard Eddie Dowling, for many years one of the brightest luminaries on Broadway, make an astounding statement. He said that until he was invited to appear at the National Dramatic Arts Conference, he had not heard of the National Thespian Society, and had had no idea of the scope of fine work being done in theater in the secondary schools. What do you make of such a statement? Does it mean that Mr. Dowling is obtuse, and generally unaware of what is going on in theater? *Hardly!* Do you think that he is the only Broadway "great" who doesn't know about our work? You already know the answer! Does it mean that we are not doing fine work all over the country? *Emphatically NO!* All right, what is the answer to such a challenging statement?

I am sure that I know one great big answer! Thespians all over the country are just *beginning* to explore the area in which they can really excel,—and really compete with any producing group—on Broadway or off—and that is *Children's Theater!*

We are not going to compete with anyone as long as we produce such scripts as *Simpering Sally Hits Her Stride* or *Aunt Millie Takes to Sea* or *Dimpling Dottie* (all fictitious titles, but you recognize the type). Although this type of play is still being produced by too many high schools, thank goodness, no self-respecting Thespian troupe would be caught wasting time on such trash. But,—neither are we going to attract much attention with adult plays of the highest caliber, valuable challenges for

THEATER



us, as they are. You may do *Elizabeth the Queen* and we may do *The Would-Be Gentleman*, and we may surprise ourselves and our parents, our friends, and school administrators with the high quality of our performance. But we know that we can't compete with the Comedie Francaise or even a good Broadway group with our Moliere production. And, in spite of that knowledge, we continue getting our teeth into scripts that make us slave and strain because we know that every time we tackle something a little too difficult we grow in the striving. But, again, I say we will never compete with more adult groups (and we don't care) because we don't have the maturity and richness of experience to transmute, which years of training and living will eventually give us. But, let us never relent! Let us keep on tugging and pulling up!

But, and this is a great big BUT, there is that area of theater for which the high-school producing groups—you Thespians—are better fitted than any professional group on Broadway or off, because of your youth, your abundant energy, your enthusiasm, your freshness, your spontaneity—and that is *Children's Theater*. Last year, from many Thespian groups I received letters that sounded like testimonials, after they had at-

tempted one Children's Play. Many of them ran something like this: Sponsor: "I was a little doubtful about attempting a Children's Play, but my Troupe wanted to try it; it was so successful that I guess we will have to continue it." Student Correspondent: "We weren't sure that we would like to work with a Children's Play, but our sponsor thought it might be interesting to try one. We all loved working on it, and we had such fun playing to the young audiences that we found it the most exciting of our year's projects."

From Troupe 124, Jefferson High School, Portland, Oregon (Mrs. Melba Day Sparks, Sponsor) comes an amazing account of one of their Children's Play projects. While the difficulty of the project and the method of handling it may not be practicable or wise for many troupes, it is certain that an undertaking of this magnitude with its evident success made itself felt far beyond the confines of the city of Portland, Oregon. It is this type of work—Children's Theater—that will eventually make it impossible for professional theater people not to have heard of Thespians. Mrs. Sparks tells her thrilling story with such infectious enthusiasm that I am going to let you read her own account:

"The Children's Theater production of *Alice in Wonderland* at Jefferson High School became a community undertaking and marked a new high in productions for Troupe 124. For each of the last eight years one play has been scheduled primarily for the enjoyment of grade-school children, but the decision to do Miss LeGallienne's and Florida Friebus' adaptation of Lewis Carroll's books was joyfully heralded by adults and students alike.

"How to write about the preparation and performance of this story of *Alice through the Looking Glass* and *In Wonderland* leaves us somewhat nonplussed. So, we shall take the advice given The White Rabbit by the King: 'Begin at the beginning and go on till you come to the end; then stop!' Student representatives of stage-craft, theater management, and acting classes met with the director to discuss how elaborate a production should be planned. The pictures from Tenniel's delightfully whimsical drawings became patterns for costumes and sets. The colors used were those to be found in games of chess and cards. All, that is, except blue and white for Alice, for she is a very real little girl.

"The production plans drawn for the successful professional production of the American Repertory Theater were modified only in scale. In order to complete the *twenty* sets for the play, the production became a 'family affair.' Several nights a week, stage crew members arrived with their fathers to do the tremendous job of carpentry. Two wagons were constructed to facilitate the smooth and rapid change of scenes. Casters were borrowed from a salvage house, and



Alice and some of her friends and acquaintances from Wonderland in the production by Troupe 124, Jefferson High School, Portland, Oregon, Melba Day Sparks, Sponsor.

FOR FALL RELEASE

THEATRE SCENECRAFT

by VERN ADIX

Foreword by Arnold Gillette

A complete technical book for the theatre,
composed of valuable text matter, clarified
by the universal language of pictures

380 pages

350 drawings

40 photographs

\$6.50 per copy

from

THE CHILDREN'S THEATRE PRESS

CLOVERLOT

ANCHORAGE, KENTUCKY

tracks were laid to enable accurate movement of the wagons in total darkness.

"An uncle of one of the girls helped her design and make a scaled model of the stage so that all scenes and sets could be planned in miniature by the students before the actual construction. They made trees, rocks, mushrooms, and other props, to scale. This is where the problem of Alice's rapid growth and shrinking was solved. A table operated by an hydraulic jack was built into a pedestal. The movement of the table up and down was controlled off stage, but the effect of Alice's change in size seemed realistic. Everyone joined forces to run down the many odd props, such as a live black-and-white pig, which really took some doing in the middle of a busy city. Tiny backdrops were designed and painted. Replicas of costumes were made for pipe-stem characters so they could be moved in position on the model stage. Here too the appearing and disappearing act of the Cheshire Cat was worked out and later adapted to the large stage. The finished trick worked smoothly and effectively, and only the stagehand behind the tree flat knew it was all done by means of an old-fashioned window shade.

"Alumni members of the stage crew spent many evenings and Saturdays making a black cyclorama from some discarded blackout curtains. This enabled all scenes to float into focus as if

by magic. Rigging of the drops and drapes took a week-end of work by students and their families. At last the stage was ready for the scenery which had been constructed and painted by parents, alumni, and students who enjoyed wielding hammers and brushes. The boys worked over drawing boards to plan and chart the very special lighting effects for the show. Fortunately, there was excellent lighting equipment, and this task was a challenge which was exciting to meet.

"In the meantime mothers had been enlisted to help make the *eighty* costumes and the many masks needed.

"Yet another side of the production was handled by students and parents as they worked on publicity and business, and on advertisements for the program. Papers, radio, and television studios were very co-operative in publicizing the play.

"Tryouts were held before Christmas, and individual scenes went into rehearsal before school in the morning from January to April; thus there was no interference from other shows being produced in the meantime. The student assistant-director and advanced drama students learned to block action by working out all movements on the model stage. They then watched the action polished during rehearsals. In April the cast went into full-scale rehearsal, and by May, the cast and staff were working together to ensure a smooth-running show. Again,

parents came to the rescue. This time, they served hot dogs and other refreshments as the long rehearsals brought the play close to production date.

"Yes, we had much fun, learned a great deal, had a few narrow escapes, and finished the year with a very, very happy and successful finale to the months of co-operative work on the part of parents and students. The large audiences greeted the one - hour - and - forty - minute show with great enthusiasm and with heart-warming applause."

Do you have any doubt that this project had amazing values for the huge cast, technical staff, their families, and the whole area? But, don't be discouraged! You don't need to start on such an extensive scale. Remember that Troupe 124 and their Sponsor had eight years of Children's Theater experience behind them. (And, incidentally, if any of you want to produce *Alice*—, and want to do it more simply, there is an excellent simplified version by Charlotte Chorpenning, which will delight young audiences.)

Every year, there is a heartening increase in the number of Annual Reports at the National Office, reporting Children's Plays. Let's make this year an especially good one in Children's Theater. Remember that this is the area in which *you* can excel all other producing groups. And let this Department hear of your work!

TIME OUT FOR GINGER

SEVEN NUNS AT LAS VEGAS

THE BILLION DOLLAR SAINT

LIFE WITH FATHER

THE CURIOUS SAVAGE

MONEY MAD

FATHER OF THE BRIDE

MR. BARRY'S ETCHINGS

MY SISTER EILEEN

GRAMERCY GHOST

I REMEMBER MAMA

JENNY KISSED ME

WHAT A LIFE

SEVEN SISTERS

JUNIOR MISS

THE DANCERS

A YOUNG LADY OF PROPERTY

YEARS AGO

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New York
City
16*

Send for new catalogue—just off press

DRAMATISTS PLAY SERVICE announces two new comedies . . .

by CONRAD SEILER, author of OUR GIRLS, WHY I AM A BACHELOR, GOODNIGHT, CAROLINE

The Wonderful Adventures of Don Quixote

Comedy for young and old. Adapted from the famous story by Cervantes.
Detailed production notes included in book. Can be performed by all-woman cast.

12 men, 10 women, some extras. Smaller cast possible by doubling. One backdrop used for all scenes.
Books, 90c. Fee, \$25.00.

Antonia, a young village girl, is worried about her uncle, whose mind has been turned by reading too much about chivalry, and who now imagines that he is actually a knight himself by the name of Don Quixote de la Mancha. Tearfully, Antonia confides to her housekeeper that her uncle has just announced he is going out into the world for the sake of his imaginary lady, Dulcinea del Toboso, to right wrong and particularly to have it out with his arch enemy—purely imaginary—the Knight of the White Moon. The housekeeper calls in Dr. Carrasco, the village scholar, and Master Nicolas, the barber, for advice. Dr. Carrasco comes up with a plan but insists that for awhile Antonia should not try to restrain her uncle from wandering. And so with his good horse, Rocinante (the horse is played by two men), and his faithful squire, Sancho Panza, Don Quixote—all decked out in absurd trappings—leaves the village to seek ad-

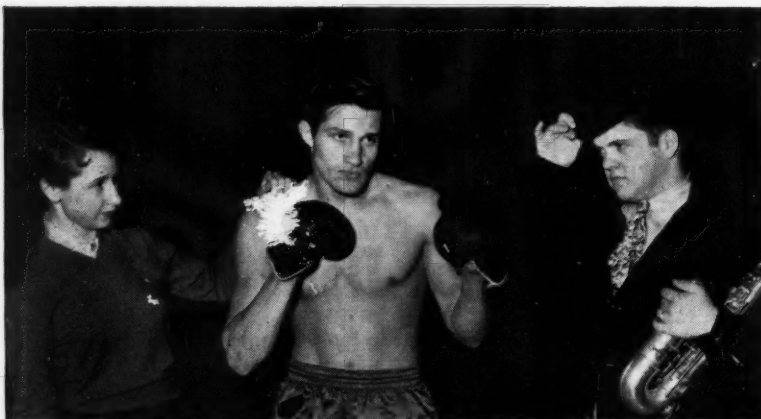
venture. It is not long in coming. He mistakes an innocent shepherd for an evil hazard, and a barber's basin for a resplendent helmet. He encounters a country girl whom he imagines to be his lady love, Dulcinea del Toboso. He routs a flock of sheep (offstage) thinking they are an army of enemies. He knocks himself out attacking a windmill which he mistakes for a giant, and loses his horse in the attempt. After other wonderful adventures, he meets his great enemy, the Knight of the White Moon—who is really Dr. Carrasco in disguise. There is a furious combat between the two. Dr. Carrasco wins and poor Don Quixote is forced to submit to the victor's terms: to go back home and lead a peaceful life. Antonia is overjoyed to have Don Quixote return, now entirely cured of his vagaries. During the village celebration of this happy occasion, who should appear but Rocinante, Don Quixote's lost horse, followed by a little colt!

What's Wrong With the Girls

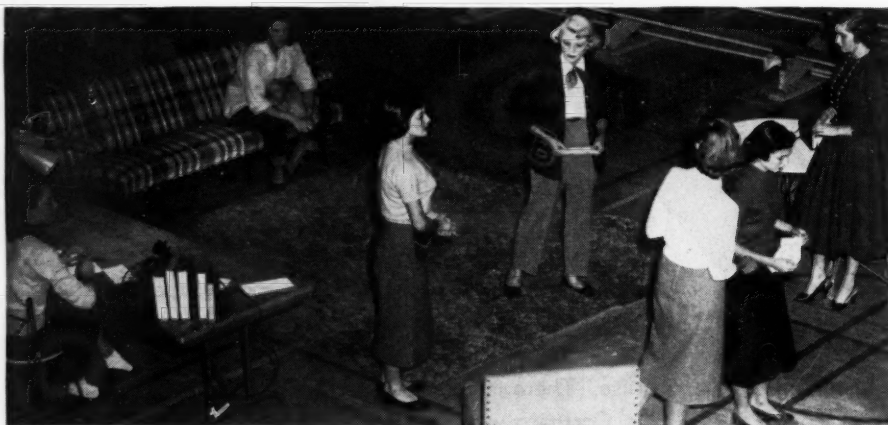
One-act comedy. 4 men, 3 women; no scenery.
Books, 50c. Fee, \$10

Professor Delwyn C. Coots, the great authority on the young female of the human species, begins his famous lecture, "What's Wrong with the Girls." Being a truthful man as well as a scientist, the professor finds plenty wrong: the way girls walk, talk, dress, fall in love, marry, etc. To make his lecture more telling, the professor has two actors demonstrate all these faults. However, this scien-

tific demonstration is interrupted by a young woman, Miss Hazel Duckworth, who indignantly gets up from her seat in the audience and challenges the professor's facts. Then with the assistance of two other actors, she shows up the young human male as considerably worse than his female counterpart. The ending is unexpected and amusing.



Heaven Can Wait, Troupe 272, Hibbing, Minnesota, High School, Ralph Sutherland, Sponsor.



Take Care of My Little Girl (Arena style), Troupe 1174, Highland High School, Albuquerque, New Mexico, Anne E. Shannon, Sponsor.

HEAVEN CAN WAIT

Hibbing, Minn., High School

THE PLOT of *Heaven Can Wait* involves a boxer, Joe Pendleton, who is taken to Heaven before his time by an over-zealous messenger. He is returned to earth by Jordan, head of all the messengers, in the multi-millionaire Jonathan Farnsworth's body. Farnsworth had just been murdered by his beautiful, but very calculating, wife and his secretary.

Our only production problems were the various settings. There are six scenes, requiring three different sets. We solved this problem by having the first scene, which takes place at the airport of Heaven-bound planes, a perfectly bare stage with a curtain backdrop and only strip lights. Characters entered from stage L. and entered the plane off R.

The second scene, in the Farnsworth living room, was conventional to stage and set up behind the first scene drop.

The last scene was in front of the first scene drop with only a gym locker, "rub-down" table, and bench as props and a spotlight to give a dressing room effect.

Our lighting was very effective. In the last scene we used all blue lights, while during the scene of the investigation of Joe as Farnsworth's murderer,

the stage was dark except for two spotlights on Joe and Mr. Jordan.

The play was fun to put on and was a real challenge to the members of the cast and production staff.

PAULA TESKE
Thespian, Troupe 272

TAKE CARE OF MY LITTLE GIRL

Highland High School, Albuquerque, N. M.

IN PRESENTING a play showing college sorority life through the eyes of a new pledge, there are bound to be problems as well as pleasures. When Elizabeth joins the Queens as a freshman, she loses her ideals, and it is only in the last of the three acts that she regains her self-respect and returns her pin to part company with the sorority.

The first problem in our staging the show was rearranging entrances and exits to keep the stage balanced since our productions are done in the round—arena staging. The entrances were rearranged as follows: all downstairs rooms in the sorority house, such as the porch for the party, the kitchen, etc., were one exit; all upstairs rooms another; and the final was of course the front door where major entrances and exits took place.

PLAYS OF THE MONTH

Edited By EARL BLANK

The next problem was arranging actors on stage when a large group were on stage so the audience was not blocked from any side. This required placing actors on the floor in various positions during such scenes as the sorority meeting.

The next problem was getting furniture that would be appropriate to such a sorority house and yet again not obstruct the view of the audience. The table used for the tea in the first act became the desk or a study table in other acts. Of course blocking and business had to be rearranged because of changes in entrances, cuts, and changes in furniture. These alterations make beginning rehearsals very difficult as the students keep trying to follow stage directions in the script.

The blocking had to be carefully marked out so that at no time in big scenes was the major actor standing with his back constantly to one side. One of the most difficult scenes to work out was the one where Elizabeth was being serenaded after receiving her pin. Being in arena staging, it would be very easy to focus attention through the pantomimed window so intensely that the audience would be looking off stage for the boys instead of watching the girls on stage. Lights had to be timed at the end of the scene so that the audience watched Elizabeth and her reaction and then went off before they looked to see who threw the flower.

Mrs. Bellows and Mother Apple's make-up had to be carefully done to give the impression of age without being obvious to the audience sitting so near them.

ANNE SHANNON
Sponsor, Troupe 1174

ARMS AND THE MAN

George School, Bucks County, Pa.

THE MUCH maligned class play need not always be a sore point with the ever busy dramatics coach; it can be a powerful means for introducing the school community to the best of dramatic fare, for bringing new faces in touch with the school's dramatic program, and for providing an outlet for much creative energy for a large number of students. We certainly found this to be true of George Bernard Shaw's *Arms*

PUBLISHERS

Heaven Can Wait, Dramatists Play Service, Inc., N. Y. C.
Take Care of My Little Girl, Dramatic Publishing Co., Chicago, Ill.
Our Town, Samuel French, Inc., N. Y. C.
Arms and the Man, Baker's Plays, Boston, Mass.; Samuel French, Inc., N. Y. C.

**OUR TOWN
HEAVEN CAN WAIT
ARMS AND THE MAN
TAKE CARE OF MY LITTLE GIRL**

and the Man as produced by our tenth grade.

We decided to stage this "pleasant play" as nearly as possible according to Shaw's stage directions. The director even studied Shaw's theories of rehearsal very carefully and followed them as far as it was practical! Our student designer enjoyed the challenge of providing three sets to convey the atmosphere of the Balkans in 1885; his appropriate and colorful sets received a round of applause each time the curtains parted. The stage crew added a few more twelve-foot flats to our growing collection, built a French window with shutters for Raina's bedroom, a swinging gate for Act II, and a simulated porcelain stove for Act III. Raina's bedroom was decorated in blue, stippled in red and black; the garden was framed in red brick walls with espaliered trees for Catherine Petkoff's washing; and the library containing the magnificent sum of six books was decorated in a base color of red stippled in blue and black. Costumes were rented from the Hooker-Howe Co. of Haverhill, Massachusetts, and we had no regrets on that score: they followed our color suggestions perfectly! The lighting crew provided appropriate lighting for the mood of each act, as well as wrestling with the problem of electrical candles which could be extinguished and relit in the first act. A record provided the sound effects of gunfire for the same scene.

On the night of the play, our audience was greeted by four large bulletin boards outside our assembly room telling the complete story of our production in work sheets, committee lists, photographs, scene and costume designs, copy and cuts for the playbill—in fact every aspect of the production was dutifully portrayed! Finally, the colorful programs (designed in two tones of blue with a charming cover representing a map of Bulgaria) and the authentic Slavic music played before each curtain contributed just the right note to stimulate the audience's imagination.

WM. H. CLEVELAND, JR.
Sponsor, Troupe 1187

OUR TOWN

Cathedral Sr. H.S., Duluth, Minn.

THE CURTAIN opens 15 minutes before the play begins—showing a completely empty stage. Ten minutes later the stage manager saunters on and "sets the stage"—two sets of tables and chairs to depict homes and four chairs for Main Street. He then introduces Grovers Corners in 1903. Actors stroll

on and pantomime the action he describes. Then he steps aside as we watch George Gibbs and Emily Webb grow up. The stage manager asks Editor Webb to describe the town and he does—even to answering questions from the "audience." The milkman and paper boy add humor to the setting. The youngsters do their homework from upstairs "windows"—as you see in the picture.

The second scene depicts the wedding. The ceremony takes place only after George receives a heckling from his pals and, on the church steps, Emily decides to run away but changes her mind. During this time the town gossip, the constable, and the town drunk-choir leader make the play more "homey."

Emily dies in the third act—which is nine years after the second. Many of our "friends" are now in their "graves"

(chairs). Emily speaks to them and decides to return and relive a day. It ends in what seems a sad ending, but Mr. Wilder makes it a logical and happy situation.

Because of remodeling being done on the school, we could not use the stage until three days before the play. However, because of limited scenery, the practice in classrooms left us well prepared for the debut. The actual placing of the scenery wasn't decided until the afternoon of the play, and marks had to be made on the floor for the direction of the stage manager.

Though *Our Town* has been played hundreds of times in recent years, the play was new to most of our audience and was well received.

THOMAS MURRAY
Thespian, Troupe 1001



Arms and the Man, Troupe 1187, George School, Bucks County, Pennsylvania,
Wm. H. Cleveland, Jr., Sponsor.



A fine pictorial representation of the two main characters, George and Emily,
of *Our Town*, Troupe 1001, Cathedral Senior High School, Duluth, Minnesota,
Sister M. Timothy, Sponsor.

Skipper's Scuttlebutt

OCTOBER ODE

*We're back to spend some time with you
With reviews, previews and views;
We hope to write what interests you,
So on now with the news.*

*It looks as though just everyone
Should thrill beyond compare;
Theater, movies, radio, television —
All offer better wares.*

*They've gone all-out to give the best
To us, their bread and butter;
Aware that if they pass the test,
Great praises we shall utter.*

*"Show Biz" is really us, you see,
Spring, Summer, Winter, Fall —
So what we make it, it will be.
Support that curtain call.*

YOU UNDOUBTEDLY noticed that Skipper in the past has written for the most part about television. This has been more automation than partisan. Television is the newest and youngest, and yet the most inevitable that could have been developed — from live theater to radio to silent films to talkies and finally — TV. And, although it has already been developed to compatible color, an even further step has been taken — the day will soon arrive when we flip a switch and see the person

with whom we are conversing over the telephone. TV, then, still being a great deal in the experimental stage, is the most controversial. This instills in one a feeling that just maybe — "I can offer some suggestion for improvement that no one yet has thought of..." I'm sure you have heard many times, "If I had that kid to raise for two weeks, they'd never recognize him."

Skipper promises not to "play critic" with you. At times I only wish I had been in on television from its conception, but as I understand it TV was perfected to the point that phonovision is now when Skipper was toddling around without a care in the world.

I watch TV as do you (I listen more to radio, believe it or not), but mine is the greater advantage — my views are published. If once in a while Skipper gets harsh with some subjects, it is not in any way intended to sway you to my line of thought. Far be it. Actually I want *you* to *think*, period. Many of you will be the television actors, technicians, producers and directors of tomorrow. By observing TV closely now (and I warn you, you may enjoy some programs less and less), someday when this great medium is yours to mold into a more perfect entertainment you will have worked out answers to many problems far in advance — and Skipper will relax with a cold glass of milk and a warm glow for a full evening's television entertainment *at its best*.

I believe that by now all of you have been informed through your local newspapers, radio and television programs what to expect of TV this year. Skipper is looking forward to many of the new shows, though sorry to see some go. Another bright aspect is that with all the playhouses, showcases and studios scheduled for this year, and the frequency of them unless the playwrights let us down, we should see quite a few good plays. I hope so. Next month we'll cover individual programs, coming and going.

LET'S LISTEN

I mentioned that I listen quite a bit to radio. It is relaxing. My reason for not dwelling on this subject is that although we still have national broadcasts, comparatively few are heard on local stations. Most of these locals tend to set up their own small broadcasting systems within their individual stations. I for one very seldom change stations on my radio. I hear the latest national and local news, sports, soap operas, music, mysteries and anything else which may come my way. If I tire of it, I turn the radio off. Any other station would offer Skipper no more. The format of programming is the only difference between radio stations anymore; thus with six or seven stations available in this area alone (and it must be the same with many of you), Skipper listens to preferred programming — nothing more or less.

THEATRICAL GELATINE SHEETS

ROS CO SUPERLATIVE GELATINES

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R O S C O L E N E

The Colored Moistureproof Plastic Sheets

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BROADWAY LINE-UP

Broadway's 1956-57 season, to say the least, is going to be a busy one. Plans include many new plays and musicals, some holdovers from last season, musicals rewritten from plays and vice versa. If half of the productions on the agenda do open, New York City had better plan to erect quite a few new theater buildings.

Broadway, as usual, hit a summer slump, but this summer proved to be most successful compared to many previous years. Thus considering the variety and quality of the plays held over for summer production, Broadway finally came up with enough of each to draw more than the required audiences to keep the doors open.

I shall not list the theaters and productions in this issue, for both the long playing list and the long waiting list create, in Skipper's mind at least, great doubt as to the accuracy of any such attempt by publication date of DRAMATICS.

COMING YOUR WAY

Watch for *The Ten Commandments*, *War and Peace*, *Giant*, and *Raintree County*. These, according to Hollywood, are intended to surpass the great scope of *Gone with the Wind*. Some of these movies may be showing now, but because opening dates differ so greatly across this great country, my suggestions may be timely for most of you.

Movies are surely "better than ever" — there is no choice, they must be. It is difficult for Skipper to be specific concerning these four great mediums of the theater world. Radio plays are adapted for TV; television plays are rewritten for the stage; stage plays become musicals; and sure enough those musicals turn into the widest screened, splashiest colored movies imaginable. Yet, most are successful — few fall by the wayside. Every audience is contacted — sometimes more than twice with the same (but adapted) play. And the circle continues to be rounder than ever. By this very circumstance we, the people, are eventually becoming satisfied. We learn to *compare*, rather than to turn on television, or the radio, or go to a movie or see a play for the lack of something better to do. We become interested, and through that interest insist upon intelligent and enjoyable entertainment. The choice is ours, and because it is we are continually receiving better fare everywhere.

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Medea, Troupe 628, North Central High School, Spokane, Washington, Genevieve Oppen, Sponsor.

Gerald Blackburn gave his Knights of Pythias speech which he gave in Marietta on June 6. He has won both the local and district speech contest.

The installation of the 1956-1957 officers followed the solemn induction ceremony. Awards were presented for the "Best Thespian" to Thomas Berresford and for the "best performance" to Al Tolle. A play, *Mother's V. I. P.'s*, directed by Robert Haskins, was presented by the new members to climax an enjoyable evening of fellowship.—Alma Permar, Secretary.

BLACKSVILLE, W. VA.

Troupe 54

As the curtain fell on *Act Your Age*, Thespian Play for 1955-56, the troupe was tired but happy with their successful season again this year. During the latter part of the year the dramatics class joined them in the presenta-

Next year, eleven faces will be missing but the troupe initiated twenty-three new members at the annual banquet held May 7 in the school auditorium.

During the presentation of awards, at the class night exercises, Amy Harker and Bob Stiles received Thespian letters as rewards for work done in dramatics. Nancy Lemley was awarded Best Thespian emblem at the same time.—Jean Stewart, Secretary.

FLAGSTAFF, ARIZONA

Troupe 1147

Troupe 1147 is a highly respected and very active organization on the campus of Flagstaff High School.

The curtain opened on Thespian activities early in the year with the presentation of a one-act play, *Curse You Jack Dalton*. Early in February the troupe presented two one-act

Thespian Chatter

STEUBENVILLE, OHIO

Troupe 1336

Troupe 1336 of Wintersville High School held its spring initiation of ten junior inductees on Monday evening, May 14. The evening began with an informal dinner at 6:30 p.m. in the Wintersville Methodist Church. Following the banquet, the president, Thomas Berresford, read the Senior Thespians' last will and testament and prophecy before a group of teachers, sponsors, parents, and friends.

tion of *Sing Out Sweet Land*, a musical biography of American songs. They were even more delighted when, for the second consecutive year in a row, they placed second in the Regional Dramatics Arts Festival with their one act comedy, *From Paradise to Butte*.

Other important events of the season were the Junior Variety Show, Senior Follies, and the variety acts at the Junior Carnival.

tragedies, *The Valiant* and *The Balcony Scene*. A three-act comedy, *Books and Crooks*, was presented as the junior play before Christmas, and was rated by popular opinion as one of the best comedies given at the school. The three-act senior play, *Remarkable Incident At Carson Corners*, was given in March and the acting and presentation were considered the best of the senior plays given in many years. Two one-act plays, *Couldn't I Kiss You Goodnight*, and *Drop Dead* were staged. *Drop Dead* featured an all women cast playing male parts.

As an added activity at the high school, talent assemblies are exchanged with nearby high schools. They feature school talent of all kinds. The biggest project of the year was the buying and building of a set of new scenery. The curtain closed on Thespian activities for 1955-1956 with the operetta *H.M.S. Pinafore*.—Gayle Runke, Secretary.

THESPIAN SCOREBOARD

July 1, 1956

New Troupes Added During 1955-56 By States

Ohio	19
Texas	17
California	15
Illinois	11
Oklahoma	7
Pennsylvania	7
Washington	7
Tennessee	6
Virginia	6
Wisconsin	5
Iowa	4
Kansas	4
Michigan	4
Florida	3
Minnesota	3
Missouri	3
Montana	3
Oregon	3
Alabama	2
Georgia	2
Kentucky	2
Maryland	2
Mississippi	2
Nebraska	2
New York	2
South Dakota	2
West Virginia	2
Arizona	1
Arkansas	1
Colorado	1
Indiana	1
Louisiana	1
New Hampshire	1
North Dakota	1
Rhode Island	1
South Carolina	1
Vermont	1
Greece	1
Okinawa	1

Total 157

1674
THESPIAN
TROUPES
LOCATED
IN
48 STATES
AND
CANADA
•
PANAMA
CANAL ZONE
•
ALASKA
•
GREECE
•
OKINAWA
•
HAWAII
•
JAPAN
•
FRENCH
MOROCCO
•
DISTRICT
OF
COLUMBIA
1674

States Having 10 or More Troupes

Ohio	165
Illinois	110
California	98
West Virginia	93
Texas	83
Pennsylvania	69
Iowa	68
Indiana	66
Michigan	60
New York	54
Washington	53
Minnesota	50
Kansas	46
Florida	44
Oregon	44
Tennessee	37
Idaho	35
Colorado	34
Oklahoma	34
Missouri	32
Alabama	31
Nebraska	30
Virginia	28
Wisconsin	28
New Jersey	23
Arkansas	21
Montana	20
Wyoming	18
Connecticut	17
Massachusetts	17
South Dakota	16
Georgia	14
Louisiana	14
Kentucky	13
Maryland	13
Utah	12
Arizona	11
North Carolina	11

AMARILLO, TEXAS

Troupe 335

Troupe 335 is bringing to a close a fruitful and progressive year. This last year has been filled with honors and accomplishments for the Thespians of Amarillo High School.

We played a major part in our all-school presentation of *Brigadoon*, the biggest production of the year. In our school assemblies we presented *The Trusting Place*, *Balcony Scene*, *Pink Dress*, *Will o' Wisp*, *Nine Girls*, *A Message from Khufu*, and *Three's a Crowd*.

The climax of the year's work was the Interscholastic League Contest in which our cutting of *Elizabeth the Queen* won the honor of competing in the state contest. Two Thespian members, Elizabeth Jones and Ronnie Ely, received first place in poetry reading at the state contest at Austin. We closed the year with our production of *Heaven Can Wait*, our three-act play for 1956.—Betty Townsend, Secretary.

GLENROCK, WYOMING

Troupe 63

Troupe 63 enjoyed a very successful year, producing three full-length plays. The plays were *Dear Ruth*, *A Man Called Peter*, and *Meet a Body*. Many favorable comments were received on each play, but the outstanding play of the year was *A Man Called Peter*. Many of those who saw the play asked us to put on more plays of this type.

Most of our meetings were turned into workshops, and instruction was given in make-up, sound effects, and constructing scenery. At our spring initiation fourteen new members were added to our troupe.—Clarice Lam, Secretary.

ALEXANDRIA, VIRGINIA

Troupe 753

"Trio," our spring production of three one-act plays, provided a wide variety of dramatic experience and audience entertainment. *The Rising of the Moon*, an Irish folk play, by Lady Gregory, was an exciting mood play taking place on a dimly lit stage with only a few barrels and chairs to suggest a waterfront. Everyone who was ever in a play before thoroughly enjoyed the spoof on themselves (and the director) at a play rehearsal in *The Potboiler*, by Alice Gerstenberg. We felt that few plays offered the challenge to cast and director as *The Glass Menagerie*, from which we did several scenes. A minimum of scenery was used, with levels suggesting various rooms, and much of the business was done in pantomime. The play is excellent for a mature cast, as well as being a very moving emotional experience for an audience.—Paul Apperson, Scribe.

—O—

BAY CITY, MICHIGAN

Troupe 143

Three major productions, two children's plays, a musical revue, and radio and television shows constituted the varied activities of troupe 143 for the past year. The major productions included *The Crucible*, *A Mid-Summer Night's Dream*, and *The Night of January 16th*. For *The Crucible* our members donned the sombre attitudes and attire of 17th century Puritans; the atmosphere changed when *Mid-Summer Night's Dream* was chosen as our annual Shakespearean production; *The Night of January 16th* aroused the curiosity of our entire school concerning the outcome.



Green Grow the Lilacs, Troupe 1401, North Side High School, Fort Wayne, Indiana, James A. Purkhiser, Sponsor.

Our television activities provided diversified information about the Bay City Public Schools for our community. Fifteen half-hour programs were written, planned, and participated in by our group.

To entertain the children of this area, two children's plays, *The Indian Captive* and *Crazy Cricket Farm*, were performed each on two Saturdays.—Doris Kitson, Scribe.

—O—

ELMHURST, ILLINOIS

Troupe 94

Comedy, mystery, and suspense marked this year's Thespian Drama Night. This annual event consisted of three varied one-act plays and was presented in December.



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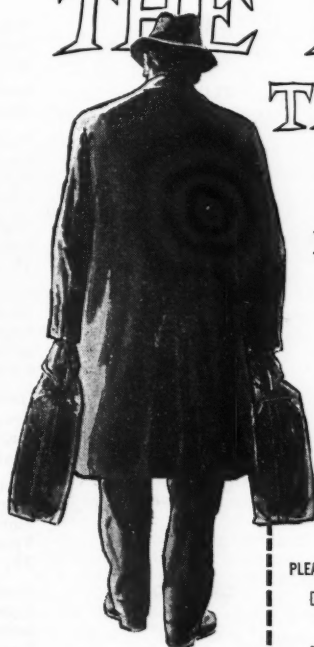
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1956 — REGIONAL CONFERENCES — 1957

OHIO

Florence Hill, *Regional Director*
Lehman High School, Canton
Florence Powell, *Program Chairman*
Middletown High School

SOUTHWESTERN AREA CONFERENCE

OCTOBER 13
MIDDLETOWN HIGH SCHOOL

SPEAKER: Leon C. Miller, Thespian National Secretary, at General
Assembly.

ONE-ACT PLAYS: Fenwick H. S., Middletown, Troupe 1384, Sister
Charles Regina, Sponsor; Mariemont H. S., Cincinnati, Troupe
1189, Mildred Davis, Sponsor; Middletown H. S., Troupe 918,
Florence Powell, Sponsor.

WORKSHOPS: Make-up, Creative Dramatics, Simplified Staging
(Costuming, Directing tentative).

FEATURE: Luncheon in high school cafeteria (reservation and pre-
payment of 50c each must be made no later than October 6).

OHIO

Florence Hill, *Regional Director*
Lehman High School, Canton
Louise Beam, *Program Chairman*,
Hopewell-Louden Rural High School, Bascom

NORTHWESTERN AREA CONFERENCE

NOVEMBER 3

HOPEWELL-LOUDEN RURAL HIGH SCHOOL

PLAYSHOPS: Props for Programs, Kiss and Tell, Dial N for Know-
how, Halos, Hoops and Horsefeathers.

ONE-ACT PLAYS: Three to be presented by visiting schools. Critique
panel and resource leaders from Bowling Green State University
and Heidelberg College.

FEATURES: Panel discussion, *Time Out for Dramatics*, Leon C.
Miller, Moderator. A parent, a student, an instructor, a super-
intendent, participating.

Masquerade Party — a playshop for everybody. All troupes
contesting. Prizes for your favorite charity.

Luncheon: Half-hour to rock 'n roll or swing your partner.

ARKANSAS Arkansas State College, State College, Marie Thost
Pierce, *Regional Director and Sponsor*, Troupe 301,
Marked Tree High School, April 20.

FLORIDA Bartow High School, Charles R. Trumbo, *Regional*
(Central) *Director and Sponsor*, Troupe 728, March 2, 1957.

MICHIGAN Western Michigan College, Kalamazoo, Margaret
Meyn, *Regional Director and Sponsor*, Troupe 455,
Benton Harbor High School, March 16 or 23,
1957.

NEW JERSEY Highland Park High School, Gertrude Patterson,
Regional Director and Sponsor, Troupe 805, March
30 or April 6, 1957.

NEW YORK Alfred University, Margaret Paetznick, *Regional*
Director and Sponsor, Troupe 364, Jamestown
High School, and Robert Timerson, *Regional Di-*
rector and Sponsor, Troupe 1286, Trumansburg
Central High School, May 4, 1957.

OHIO Uhrichsville High School, Edythe Brown, *Sponsor*,
(Southeastern) Troupe 1281, *Program Chairman*; Florence Hill,
Regional Director and Sponsor, Troupe 66, Lehman
High School, Canton, October 13, 1956.

OHIO Ursuline High School, Youngstown, Sister Rose-
(Northeastern) mary, *Sponsor*, Troupe 1126, *Program Chairman*;
Florence Hill, *Regional Director and Sponsor*,
Troupe 66, Lehman High School, Canton, October
27, 1956.

OKLAHOMA Central High School, Tulsa, Iona Ballew Freeman,
Sponsor, Troupe 817, *Program Chairman*; May-
belle Conger, *Regional Director and Sponsor*,
Troupe 822, Central High School, Oklahoma City,
April 27, 1957.

NORTHWESTERN Senior High School, Helena, Montana, Doris M.
REGIONAL Marshall, *National Director and Sponsor*, Troupe
(Five States) 745, February 14, 15, 16, 1957. Includes Wash-
ington, Oregon, Idaho, Montana, and Wyoming.

Other conferences are tentatively scheduled in the following states (time
and place still undetermined): Massachusetts, Oregon, Kansas, Tennes-
see, Northern Florida, Pennsylvania, Colorado, Illinois, and Maryland.

RETROSPECT

By Leon C. Miller, General Chairman

WERE I to try to select the one most outstanding feature of our Sixth National Dramatic Arts Conference, I know that I shall bring upon myself letters of commendation and of protests for my selection from the nearly 1200 high school students, faculty sponsors, and parents who represented our delegation. Rather than raise this question, I shall briefly try to summarize the entire week's conference held June 18-22 at Indiana University, Bloomington.

We were very fortunate in obtaining for one of our speakers at the general assemblies, Mr. Eddie Dowling, one of the all-around all-time greats of the American theater. No other speaker at any of the earlier conferences held the attention of student and adult as did he. It was nice to know too that Mr. Dowling was tremendously impressed, not only with the work our society is doing for theater, but also with the beautiful auditorium of Indiana University.

Our second speaker, Mr. Dick Moore, brought to the conference all of his youthful exuberance and love for theater. His inspiring address concerning his own work in the theater, the trials and pitfalls of the commercial theater, and his encouragement to those interested in theater as a profession was sincere, opportune, wise. Handsome as he is, his appearance brought forth the "ooh's" and "aah's" from our feminine teenagers.

All of our evening performances added to the fantasy of the week—a week in which we were secluded from the outside world. Briefly, St. Louis, Mo., University Theater's production, Fry's *The Lady's Not for Burning*; University of Pittsburgh Theater's production, Shaw's *Pygmalion*; and Troupe 1000's, Upper Darby, Pennsylvania, production, Choppenning's *The Emperor's New Clothes*—all highlighted a week of secondary school theater.

The eight Thespian plays, the numerous workshops, the after-theater social hours, the National Banquet, and the

faculty teas were additional ingredients of our week's activities. High school theater at work and at play was the theme of the conference.

We were very fortunate, as we have been in other conferences, to have a superb Board of Experts. Prof. Willard Friederich, Marietta, Ohio, College, chaired this group, who were as follows: Agnes Haaga and James R. Crider of the University of Washington, Seattle, and Emily Mitchell, former sponsor of Troupe 156, Revere, Mass. With the exception of Mr. Friederich, the Board also conducted outstanding workshops which proved most popular among all delegates.

I cannot conclude this retrospect without mentioning three superb features: First, Mr. Crider's presentation, *Cavalcade of Costumes*. The remarkableness of this presentation was that all costumes used in the demonstration were made at the University of Washington under Mr. Crider's supervision. Secondly, the Variety Show, which was cast, originated, rehearsed, and presented during the week of the conference by the Board of Experts, plus Mrs. Claire Nunn, professional accompanist. And last, the excellent address delivered at our banquet by Chijin Yoo, Director, Korea Drama Academy, Seoul, Korea, who hastened his traveling plans so that he could include our conference.

Finally, I must acknowledge the entire Indiana University Theater personnel, Dr. Lee Norvelle, Director, for their cooperation, physical help, guidance, and enthusiasm so willingly displayed throughout the week. Without their support our entire program would be very much limited, if not nigh impossible.

And so our society has passed another milestone on the road of secondary school theater progress. Before us lies a two year journey until we shall all meet again at our Seventh National Dramatic Arts Conference at Indiana University, the week of June 16, 1958.

Kenwood was not completed until mid-March, the troupe was limited in its scope of activities. In May the Thespians co-sponsored a production of *Little Women* and several of the troupe members worked on crews for the faculty play, *Seventh Heaven*, produced in March.

On June 5, 1956, seven new members and two honorary candidates were admitted to membership. The program was held as an assembly, featuring the formal initiation of new troupe members.—Anita Lowe, Secretary.

TEMPLE, TEXAS

The senior class of Temple High put on the delightful three-act comedy, *Time Out for Ginger*, with three Thespian members in the cast. The Temple Troupe gave *Finders Keepers* to raise money for its organizational and chartering expenses. With the remaining proceeds our new troupe attended productions at Texas University this past spring.

The dramatics club members enjoy working with one-act plays. They have done *Two Crooks and a Lady* and *If Men Played Cards as Women Do* along with two original plays which they adapted to the stage and produced. The choral department did a fine job on the operetta, *Fortune Teller*, designing and making their own sets and costumes. The one-act drama, *The Running Tide*, won third place in District Interscholastic League competition. The Speech IV students in cooperation with our orchestra, the Starlighters, write and present

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a popular weekly radio show, Temple Highlights.—Beverly Dodgen, Reporter.

CASEY, ILLINOIS

Troupe 1219

Troupe 1219 ended another happy and fun-filled year. One of the many activities the members attended was a workshop at Indiana State Teachers College at Terre Haute, Indiana. They were shown the dramatics department at the college. In the afternoon the ten members attended a presentation of *Mrs. McThing*.

Later in the fall two members took part in its league speech festival at Charleston, Illinois. James Dillier gave an after-dinner speech entitled *Televitis*, and Barbara Green read several poetry selections.

We gave four one-act plays this year. At Christmas time we gave *The Little Shepherd Who Was Lost*. Two of the others were *Fresh Variable Winds* and *Gossip Shop*. Our contest play was entitled *Fog on the Valley*. It was awarded first place in the district contest at Paris, Illinois.

Two full length plays were given this year. They were both class plays. The junior class play was *Home Sweet Homicide*, and the senior play, *The Curious Savage*. These six plays helped the 15 newly initiated members earn points so they might be admitted into Thespians.

We have two initiations a year. One took place January 12; the other, May 11. Each year in the spring our initiation is formal with a banquet following. At that time the best Thespian award is given. This year in the voting there was a tie. Awards were given to both Barbara Green and James Dillier. Barbara was our clerk, student director of two plays, and director on one. James was our president and took part in many plays during high school.—Judy Davis, Reporter.

ASHLAND, OHIO

Troupe 29

The drone of Scottish bagpipes and the splendor of Scottish tartan served as back-

Our experimental play, *The Hitch Hiker*, met with high success. Using a novel approach, we staged this drama in true radio style before a live audience. The set represented a broadcasting studio with the microphone and actors on one side and the sound equipment on the other. Although the set left a great deal to the imagination, the sound crew carried the audience all the way from New York west to New Mexico.

Whappin Wharf, with its spritely Cockney accent and bright pirate attire, provided comedy relief. The unique feature of this set lay in its upstairs bedroom, reached by a tiny step-ladder.

With its mystical air, our Christmas play, *Dust of the Road*, kept the audience in a suspended state until the very end, when all pointed to a continuation of the Christmas spirit.

The Shop at Sly Corner, *The Male Animal*, and *The Night of January Sixteenth* were the three-act plays produced during the year.—Shelley Ruben, Secretary.

BALTIMORE, MARYLAND

Troupe 1253

Troupe 1253, Kenwood Senior High School, was installed at a formal meeting on November 14, 1955, under the sponsorship of Charles C. Skinner. Ten students became charter members, and Eleanor Turner, music director, was installed as an honorary member.

Because of the fact that the auditorium of

ground for Troupe 29's largest and most lavish production, *Brigadoon*. The legend of *Brigadoon* tells of a town that mysteriously appears and disappears in the Scottish Highlands. An audience of 3,200 witnessed the combined efforts of the Ashland High School orchestra and choir and Thespian Troupe 29. Its delightful music, stage set, and clever dialogue made it ideal for a high school production. A combination of skillful direction, abundant talent, and much practice gave the show "that professional touch," which gave each a deep sense of satisfaction. Its success led to long-range plans for a future production of the same type.

Equal in audience appeal was the comedy, *January Thaw*, presented by the senior class. The humor of the story was centered around the friction between a New York writer and a rock-ribbed New Hampshire farmer who were forced to live together in a new England farmhouse because of a mix-up in deeds. So outstanding was the script that the cast never seemed to tire of it even after many rehearsals. The show was a delight to both the cast and the audience.

The story of Abe Lincoln's courtship with Mary Todd served as the junior class's fine presentation, *Love Is Eternal*. This play gave Ashland theatergoers a different, but enjoyable, type of play from which they had been accustomed.

So went 1956 for Ashland High School: a comedy, a musical, and a historical drama. These gave Ashland audiences the finest in high school entertainment, but more important, an opportunity for high school students to have the unique experience of performing on the stage.—*Bud Ingmand, Scribe.*

—O—

WICHITA FALLS, TEXAS

Troupe 1164

Troupe 1164 is a very industrious and influential group in Wichita Falls Senior High. Our schedule was very full last year with three-act plays, one-act plays, the tournament play, declamations, and poetry reading. In the fall we presented the three-act play, *Darling Girl*.

We later discovered that ours was the first production of this play, and it is the first play that Kate Kendall wrote. Last spring we produced *Tom Sawyer* four times for the Children's Theater, which was quite an experience for all of us. We placed second in the regional one-act play contest with the play, *Green Grow the Lilacs*. We also placed second in declamations and first in poetry reading.

We work hard in Thespians, but it is not all work. There are also many social activities during the year. We average about four picnics a year, a Christmas party, and our annual initiation banquet in the spring which is the climax of our active season.—*Carol Fisher, Secretary.*

—O—

SIKESTON, MISSOURI

Troupe 1075

"A near professional performance" was the comment from the audience when the curtain closed on the performance of *All My Sons*, done by Thespian Troupe 1075 on March 27, with the cooperation of the drama club and drama class of Sikeston High School.

Most of the members of the drama department were inexperienced, but we did two major performances, one of *My Three Angels* in December and *All My Sons* in March. Also the students conducted a one-act play contest among themselves in which 37 students participated. The crowning achievement was the winning of a top rating in the Regional Drama Festival for the sixth straight year.—*Shirley Foster, President.*

—O—

PRESCOTT, ARIZONA

Troupe 735

This has been a most lively and interesting year for the Thespians of Troupe 735. Our first production this fall was the senior class play, *The Warrior's Husband*. With Christmas close at hand, we were preparing for our annual Christmas play, *Why the Chimes Rang*. Our second production came in the spring with the junior class presentation, *The Little Dog Laughed*. The juniors reached a new high in ticket sales for this performance. The dramat-

ic classes entertained the student body with two one-act plays, *This Way to Heaven* and *Jinx from Alabama*. The speech class presented a delightful one-act play, *Utter Relaxation*. We finished up the year with selected scenes from Shakespeare's *Macbeth* and *Taming of the Shrew*, also Wilde's *Importance of Being Ernest* and Shaw's *Pygmalion*.—*Paula Poland, Secretary.*

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NORTH WILKESBORO, N. C. Troupe 1459

The production of four one-act plays for our "School Drama Festival" was a wonderful experience for everyone: cast, production crew, audience and our director, Mrs. H. T. Clark.

The entire class of thirty-six co-operated completely and presented two comedies and two dramas. The plays were *Little Darling*, *On Vengeance Height*, *The Storm*, and *Silver Nails*. These plays gave ample opportunity to actors of various types to "Act Well Your Part." It was a challenge to students since the same stage flats had to be used for all of the plays. The sets were changed relatively fast and were kept simple. The true award came when the audience responded well to the productions.

We participated in the Carolina District Drama Festival at Boone, North Carolina, and won the trophy for the best acted play, and two members of the cast of our play were awarded medals. The same play was used in the Carolina Drama Festival, held at Chapel Hill, North Carolina, and won the rating of Honorable Mention.—Barbara Billings, President.

—O—

MEMPHIS, TENNESSEE

Troupe 1581

Troupe 1581 received its charter in the fall of 1955 and, although we were only Thespians for seven months, we felt that we made a very good showing. In November we presented Mary Chase's *Bernardine*, which had two suc-

cessful performances. We entered a speech contest and brought back two superiors and two excellents in rating. We then turned our thoughts to theater again to present a night of one-acts, *Sparkin'* and *The Happy Journey*. We entered the latter in a district contest and won first place. Mary Joyce Schroeder was selected as best actress. We then entered it in a state-wide contest and won second place. *Honey Story* won a first place in the dramatic reading division. Three of our girls have decided to join the dramatic workshop of our educational television station, WKNO-TV. The highlight of our social season was the marriage of our sponsor, Phyllis Stimbert to Lt. Ronald Patterson. Miss Stimbert walked down the aisle



An excellent example of what can be done with scenery is this setting for **High Ground** by Troupe 939, Shelby, Ohio, High School, James Keiser, Sponsor.

to a "full house" as the Thespians were there waiting happily.—*Betty Moore, Secretary.*

—0—

ELIZABETH, PENNSYLVANIA Troupe 1391

The lights went on for the dramatic productions of Troupe 1391 with the presentation of *High Window* at Open House during American Education Week. Our Christmas show included two one-acts, *What'll We Give Dad?* and *Grandma and Mistletoe*. In February we provided the entertainment for a freshmen party with a program of skits, monologues and pantomimes. Then came our new activity, which, beginning this year is to be an annual event, known as Thespian Day. On that day the Thespians entertained the entire student body by an assembly which included the skits of *You Said It*, *Doc and Model Husband*, monologues, and Thespian initiation. The production of our senior class play, *The People Versus Maxine Lowe*, climaxed the year's dramatic productions. After three tapping and initiation services the number in our group rose from six to thirty-three. We presented our Best Thespian pin to Janet Ferretti and installed the 1956-57 officers at our annual banquet honoring graduating Thespians. With this event the lights were dimmed on the 1955-56 school year.—*Janet Ferretti, Secretary.*



A scene from *Ten O'clock Scholar*, Troupe 623, Crystal Lake, Illinois, Ken Tarpley, Sponsor.

SUNNYSLOPE, ARIZONA Troupe 1582

We, of Troupe 1582, are very proud to be the first Thespian club in our school. Mr. and Mrs. Masters, our sponsors, have our sincere thanks for their efforts in making this possible.

Our troupe was officially installed this winter at a buffet dinner and installation. After the dinner a very impressive candlelight service was conducted, at which Mr. and Mrs. Masters explained the troupe's standards and ideals. Before the signing of the charter each student portrayed a character he had depicted in a play. Fourteen students signed the charter. Parents were invited to this special occasion.

We have had two school plays: *Meet a Body*, a mystery comedy, and *Lost Horizon*, a dramatic play. Also our drama class presented *The Trail of the Lonesome Pine*, a melodrama. All of these were well attended, especially *Lost Horizon*. The music department presented an operetta in April, *Masquerade in Vienna*. Our spring initiation was held May 16, at which time we planned a formal dinner and induction for nine new members.—*Viola Harriman, Secretary.*

PUBLICATIONS FOR TEACHERS, DIRECTORS, AND STUDENTS OF DRAMATIC ARTS

THE HIGH SCHOOL DRAMA COURSE, by Willard J. Friederich, Head, Drama Department, Marietta College, Marietta, Ohio. A complete and detailed syllabus for teaching the Dramatic Arts in secondary schools. .60

A SUGGESTED OUTLINE FOR A COURSE OF STUDY IN DRAMATIC ARTS IN THE SECONDARY SCHOOL (ETJ-1950). Compiled by a special sub-committee for the Committee on Secondary Schools of the AETA. .75

DRAMATICS DIRECTOR'S HANDBOOK. (Revised Edition). Edited by Ernest Bavely. Contains a comprehensive discussion on how to teach dramatics at the secondary school level, by Katherine Ommanney, a thorough discussion on the organization of high school dramatics club, and articles on play standards, organization of the production staff, play rehearsal schedule, publicity, preparation of handbills, etc. 1.00

ARENA STAGING, by Ted Skinner, Chairman, Department of Speech, Texas College of Arts and Industries, Kingsville. Contents: Housing; Lighting Equipment; Lighting Control; Scenery, Properties, Sound; Make-up and Costuming; Directing; Acting; Publicity, Promotion, Performance. .60

HIGH SCHOOL THEATRE, by Robert W. Ensley, Indiana (Pa.) State Teachers College. Contents: The Play's the Thing, The Hour of Decision, Rehearsal, Building Efficient Stage Crews, Dressing the Stage, And There Shall Be Light... Control, Getting the Hay in the Barn, First Nights. .60

HISTORY OF THE THEATRE TO 1914, by Arthur H. Ballet, University of Minnesota. Contents: The Classic Theatre: Greece and Rome, Medieval Theatre, Elizabethan England, Restoration England, European Theatre in Transition, Nineteenth Century England, Early American Theatre, The American Theatre to World War I. .60

HISTORY OF THE THEATRE (Finis) by Arthur H. Ballet, University of Minnesota. Contents: Theatre Today in Europe, Theatre Today in France, Theatre Today in the Orient, Theatre Today in England, Theatre Today in the United States (Part I), Theatre Today in the United States (Part II), The Non-professional Theatre in the United States, A Short History of the Theatre: Overview. .60

ELEMENTS OF PLAY DIRECTION, by Delwin B. Dusenbury, Speech Dept., Temple University, Philadelphia, Pa. Contents: A Play with a Soul, Selecting the Play, Casting the Play, Rehearsal Procedures: General Blocking, Specific Business and Picturization, Directing in the Round, Directing the Musical Comedy, Looking Backward. .60

FROM FILLETS TO FLAPPERS (A History of Costumes); by Charles R. Trumbo, Bartow, Fla., High School. Contents: Costumes of Ancient Greece, Costumes of Ancient Rome, Costumes of the Middle Ages, Costumes of the Elizabethan Era, Costumes of the Eighteenth Century, The Victorian Age, The Gay Nineties, Came the Flapper. .60

MAKE-UP FOR THE STAGE, by Carl B. Cass. An invaluable source of help by one of America's nationally recognized teachers of the subject. Articles on Make-up Materials and Colors, Make-up Colors and Contours, Straight Make-up, Increasing Age with Make-up, Make-up Suggesting Personality, Racial and Conventional Types of Make-up. Highly recommended for theatre workers at all levels. .60

THE STYLES OF SCENERY DESIGN, by Willard J. Friederich, Marietta College. Contents: Stylization, Expressionism, The Unit Set, Curtain Sets and Curtains, False Proscenium and Screen Sets, Prisms and Minimum Sets, Permanent and Multiple Sets. .60

STAGE LIGHTING FOR HIGH SCHOOL THEATRES, by Joel E. Rubin, Cain Park Theatre. Contents: Primary Factors of Lighting, Spotlights, The Lighting Layout, Lighting Control, Basal Illumination of Interiors, Basal Illumination of Exteriors, Mood Function of Light. .60

HINTS FOR PLAY FESTIVAL DIRECTORS, by John W. Hallauer, Ohio State University. Contents: Selecting the Contest Play; Guide to Good Plays; Acting: Relaxation; Acting: Motivation and Concentration; Acting: Energy, Communion, Emotion; Directing: Pre-rehearsal Planning; Directing: Physical Action, Properties, Tempo; Directing: Minor Problems. .60

WORKING TOGETHER, Edited by Barbara Wellington. Contents: Allied Activities and Dramatics, Foreign Languages and Drama, Music and Drama, Home Economics and Drama, Art and Drama, Electricity and Drama, Drama and Physical Education, Drama and the Community. .60

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EGYPTIAN

(Continued from page 14)

ants in the form of figures of the gods or of sacred animals, or of amulets which were thought to possess magical powers. Rings were made of gold, silver, bronze, and porcelain. Sometimes the bezels were solid and immovable; sometimes they were inlaid with scarabs inscribed with various devices or the name of the wearer, and, as they revolved, were used as a personal seal. The red carnelian, carved in the design of a scarabaeus (an Egyptian tumblebug), was the stone most used as the official seal of the Pharaoh.

Household vessels such as cauldrons, bowls, ewers, jugs, buckets, basins, and ladles were extensively made of bronze as well as articles of the toilet such as mirrors, tweezers, razors, and pins. Bowls, plates, pans, bottles, cups, and jugs were of ordinary earthenware.

Saws, chisels, hatchets, adzes, drills, and brad-alls were often of bronze. Bronze arms included swords, daggers, battle-axes, maces, spearheads, arrowheads, coats of mail, and implements such as ploughshares, sickles, knives, forceps, needles, harpoons and fishhooks.

Every well-to-do Egyptian gentleman had his own private chariot. The seat, rim, pole, yoke, wheel, and fittings were chiefly made of wood or leather. Very little metal was used in the construction except the outer rim of the wheel which was strengthened with bronze or brass bands. The tire was always a hoop of metal.

For decorative interiors of the house, vases were of porcelain, usually blue or apple-green in color. They had for the most part a form resembling somewhat that of a lotus flower, consisting of round basins, or bowls, or tall cups, superimposed upon a low stand or stem. Some of them were ornamental with figures of men and animals, with waterplants, or with other objects. A few were glazed in various colors, as yellow, violet, and white. Some bore the name and titles of the reigning Pharaoh. They were often ornamented with bands and occasionally inscribed with a few hieroglyphics. The bands were of a black or purple color, running round the body or neck of the vase, or it had thin lines uniting the bands or a collar around the shoulder of the vase, painted in blue, black, or red.

There were porcelain statuettes that were representations of gods or genii. The porcelain vases were often in the shape of humans or animals. The statuettes were hideous looking, after the manner of Egyptian gods, not more than from one to two inches in height. A few existed however that were a little more than a foot high.

Glass bottles and vases were of an opaque or semi-opaque material, with backgrounds of light or dark blue, and wavy lines of yellow, light blue, and white running in horizontal bands on the surface round the body of the vessel. No

objects of any large size were produced. They were used mainly as containers on the toilet table to hold perfumes, stibium, and other dyes for the eyebrows and eyelids.

There were also statuettes made of gold and vases made of elaborately chased gold, constructed in most elegant forms. There were gold baskets, cups, goblets, and other drinking vessels.

There were books of papyrus, scrolls of papyrus, brushes made from reeds, and inkpots. There were rolls covered with wax for writing on with a stylus, and the writing could be erased with its blunt end.

Toys and games consisted of marbles, ivory or stone dice, knucklebones, to play a game like jacks; and draught-boards with men made of porcelain. There were dolls made of flat wood and of terra cotta, clay animals, balls of colored leather, and balls of hollow clay for rattles.

Musical instruments consisted of cymbals and castanets, flutes, single and double pipes, lyres, harps, tambourines, sistrams, drums, guitars, and cylindrical maces.

Flutes were long and had a small number of holes placed near the lower end. Pipes were short, not exceeding fifteen inches in length. They ordinarily had either three or four holes, and had a narrow mouthpiece of reed or straw.

Lyres had from five to eighteen strings, and were played either by the hand or

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with a plectrum. Harps had any number of strings, from four to twenty-two, which were made of catgut, and were of different lengths. Some harps were more than six feet high, and when played stood upon the ground, having an even broad base. Other harps had to be held against the body, or rested upon a stool or other support, and had a height of from two to four feet.

Tambourines were of two kinds, round and oblong in shape. They were composed of a membrane stretched upon a framework of wood, and did not have metal rings or balls in the frame. Drums were also of two kinds. One was a long barrel-shaped instrument, and the other consisted of a sheet of parchment strained over a piece of pottery shaped like the rose of a watering-pot. Both kinds of drums were played by the hand and not beaten with drumsticks.

The body of a guitar was unusually small, the neck or handle was long and narrow, and the guitar had only three strings.

The sistrum, or rattle, was a sacred instrument used only in sacred ceremonies to drive away evil spirits. It was generally of bronze, and consisted of an open loop often surmounted by a cat or lion. The loop was crossed by three or four movable bars, each often carrying two or three rings apiece. The whole thing when shaken produced a loud jingling sound.

Cylindrical maces were also of bronze. They had a straight or slightly curved handle, surmounted by a ball that was often shaped into the form of a human or animal head. The performer holding one in each hand, and playing them by bringing the two heads together with great force produced a loud clash, or with a lesser force, a clang.

So chairs, kohl-pots, bracelets, beads, vases, and musical instruments present us with a picture of the life of the Egyptian. With their elaborate costumes, luxuriantly decorative houses and castles, with their wealth and power lay the glory of an ancient country—once the bulwark of civilization. Egypt—the land of Pharaohs, the pyramids, the Sphinx, Cleopatra and Moses.

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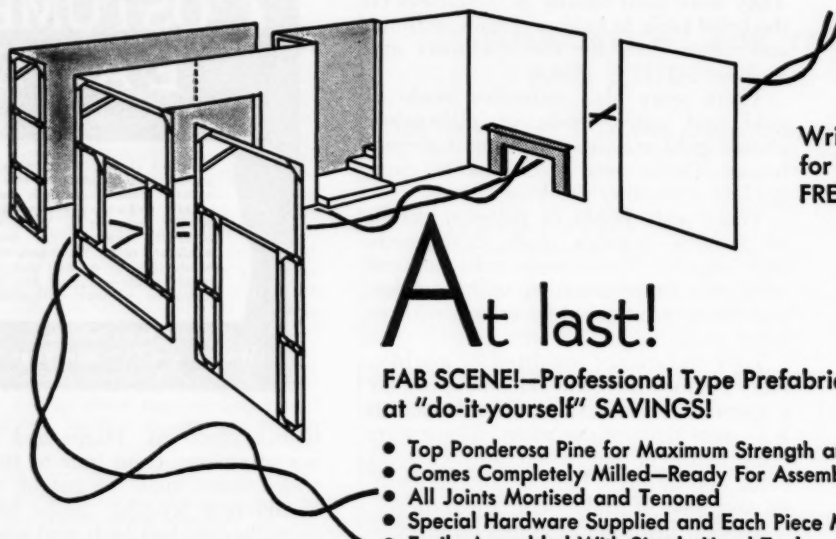
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THE ELECTRONIC INVASION

(Continued from page 12)

maining in one place. The same effect is often achieved on the stage, but since the audience is a large group in seats bolted to the floor, the complete illusion of action is not always accomplished.

One cannot overlook the importance of action as a distinctive element in motion picture production. Unfortunately, however, the motion picture industry turned to the philosophy that bigger pictures were better pictures. The development of a super-size screen and a subsequent super-colossal enlargement of life lends itself well to the dramas of the great outdoors, historical pageantry, and adventure. Interestingly enough, the "best" motion picture of 1955 was filmed in black and white for a standard screen and originated from a television play by Paddy Chayevsky. This award to *Marty* would indicate that audiences still appreciate the intimacy and subtlety of human emotions as a part of their theatrical fare. The electronic invasion has been extremely influential in developing a desire and appreciation for this type of drama.

Of course the primitive beginnings of the theater in religious ritual is a far cry indeed from the modern electronic theater by which millions today can observe and enjoy drama. Radio and television have brought the theater within the reach of everyone. When Katharine Cornell consented, to the jubilation of

many theater-goers, to appear in a television production of *The Barretts of Wimpole Street*, theater students in New York and Philadelphia viewed it simultaneously with students in Eau Claire, Wisconsin, and Winston-Salem, North Carolina. At the same time many individuals who would never think of attending the live theater found themselves viewing Miss Cornell in one of her greatest roles in the same way that they watched "I Love Lucy" or "Wyatt Earp" or any of the other popular tele-dramas. Many of these viewers are not conversant with the theater. Still, they are observing good theater because it is so easily accessible. Whether or not a taste for good drama will be developed by such programs as *The Barretts of Wimpole Street* or the delightful production of *Peter Pan* is not important. The salient point is that these captive viewers are members of a large audience exposed to drama and basic dramatic values which hitherto were not available to them—not even in the motion picture theaters. Therefore another facet of the electronic invasion is apparent in that the student of dramatics is placed somewhat in the position of an interpretative missionary. By this we mean that the student must interpret the theater to those in the home who are not conversant with dramatic values.

When a telling dramatic moment occurs in a video play as a result of either acting, staging, or basic play con-

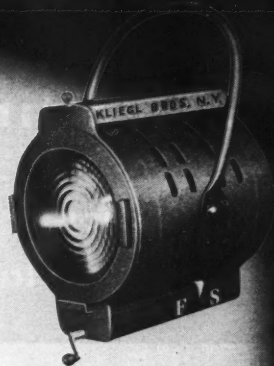
struction, the informed student can enlighten the uninformed members of his family as to the reason for the effectiveness of the dramatic moment. An inquiry such as "Did you notice the lighting?" or "See how the set is not complete but still suggests a complete room?" can serve to develop a taste and understanding of theatricality in the untutored. Thus television has the potential capacity of bringing an understanding and appreciation of the theater and its traditions into the homes of countless millions who otherwise would never have an opportunity to see top-flight professional productions.

Of course all radio and television dramas are not of distinctive merit. As Oscar Hammerstein noted in a recently syndicated newspaper article, "Television is the victim of a good deal of careless snobbery . . . under the necessity of filling as much time as they are required to fill, the producers must necessarily come forth with much that is cheap and stupid." Therefore a further responsibility is required of the student of theater in combatting the electronic invasion. This responsibility involves the developing of a discriminating taste in the type of drama which is to be listened to or observed.

The electronic theater cannot be ignored. The electronic theater must become an integral part of a training program in theater. Our generation is faced with accepting this responsibility.

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A DRAMATIC WAY

(Continued from page 11)

out first having mentally selected every character. She fell into the habit of casting plays without try-outs, and against all the rules of her instructors, while doing graduate work as a Rockefeller student at the University of North Carolina. "I never really gamble with my students," she says. "The results could be too disastrous for them."

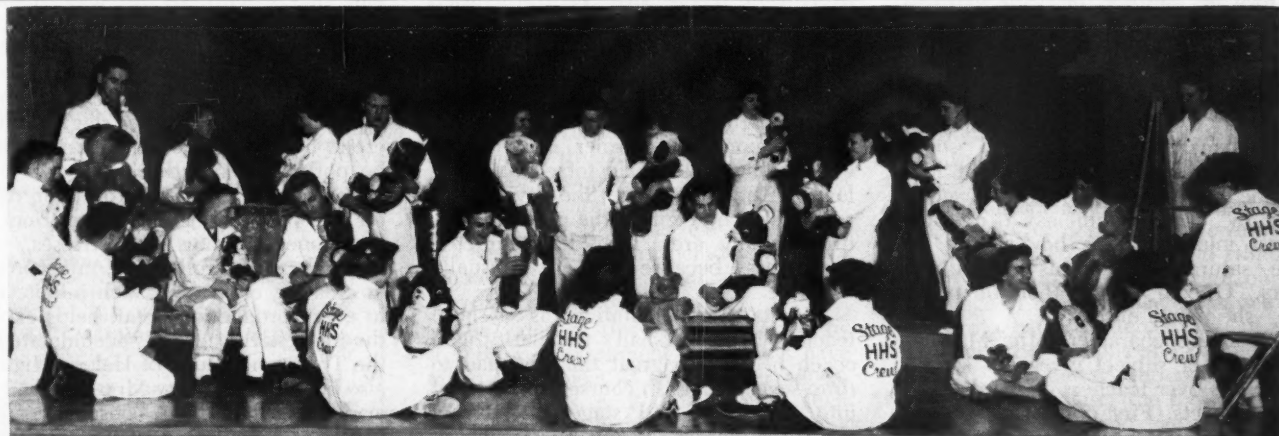
Today, with her students having achieved what she feels to be their quota in national theatrical prizes, she declines to enter their plays in any further competition with other high schools. "I don't want them spoiled," she explains. When she made an exception last spring in a regional contest, "Just a

test run, after five years," she says, her group placed first with *Ah, Wilderness*. Tom Landry, the boy who captured the award of "best actor," was found to be an obscure, inexperienced student of Helena High.

"With Doris's reputation," says her principal, "I don't know how I keep her. She could teach anywhere she chooses." But Mrs. Marshall, herself a westerner, enjoys the flamboyance of Helena and cherishes its support. She prefers to teach high school students because, she says, "Teen-agers are often groping, unsettled in their emotions and their goals." It is her conviction that the study of dramatics offers them a powerful, stabilizing influence. "One of the first lessons they learn," she points out, "is the neces-

sity of belonging to the group and of sharing with it. After all, characters in a play do not give just so many solo performances. They act only in response to the words and actions of others." Learning this discipline of sharing offers the sensitive youngster a vivid emotional satisfaction at the very age his emotions are most questing, most in need of a feeling of belonging.

Because of Doris Marshall's stubborn faith in the important character training to be learned from dramatics, she has overcome a handicap in her work that would appall teachers of lesser heart. With Helena high school requirements emphasizing conventional subject matter, Mrs. Marshall's courses tend to attract the non-academic floaters. A fellow



Members of Troupe 745's stage crew pose for a publicity shot before starting the set for *The Curious Savage*.

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teacher says, "Doris draws problem youngsters by the dozens—kids who never did an honest school job in their lives. No other teacher would put up with them. But what happens when she gets them? She reforms them by keeping them busy."

What happens? The boy accustomed to raising Cain in geometry class finds himself with a chance to show off constructively for a change. Then there is the novelty of social approval. This may serve as its own medicine. Sometimes, Mrs. Marshall senses, the smart aleck has become burdened by his own shenanigans and is relieved by the chance to put forward another self. She explains, "The child who's really a brat, who's really mad inside, is the young egotist. I have the perfect medium for dealing with him."

She may try baiting the problem child into outsmarting himself, and sometimes this works beautifully. Not long ago she put the brakes on the school bully by casting him as a crusader against injustice. The boy simply became saturated with his feeling for others. "Of course it was there the whole time," she points out.

In teaching character, Mrs. Marshall feels that her subject gives her several advantages over teachers of regular academic subjects. First of all, the student's feeling of indispensability to his group of fellow actors can work wonders. Time

and again the hookey player who is a headache in the principal's office is the first to show up for Mrs. Marshall's rehearsals, and the last to leave. Second, she emphasizes, there is the boon of incentive—scarce in many subjects. In dramatics, the approval for which children hunger depends solely upon the quality of their performance, and students know this without being told. They learn that achievement means hard, disciplined work, and the results are plainly visible for all to see. Success or failure means more than a report card.

A significant number of Mrs. Marshall's trouble-makers wind up going off to college where they capture varied scholastic honors. Mrs. Marshall believes that developing the individual talent inherent in every youngster manages miracles of reformation, and proof of her theory lies in the fact that today, numbered among her former drifters, are outstanding young doctors, engineers, lawyers, and teachers. She says, "It is remarkable how gifted the problem children usually are. They have suffered hurt simply because they are unusually sensitive."

Despite her reputation as a hard teacher, Mrs. Marshall's popularity as a coach became so great that she had to drop several English courses and expand into dramatics, and stagecraft. Every course is permeated by this teacher's contagious assurance that the study of

dramatics is as broad as the study of humanity itself. "Youngsters study human personality and human motivation," she points out, "and in learning how to understand others they come out with a better understanding of themselves too. They learn how to express themselves in a disciplined way. They gain confidence in the social graces. They learn history, manual training, and art. They get rigorous training in English."

Except for plays requiring too many students, Mrs. Marshall double casts every play. Students learn from each other as they rehearse together and, finally, they put on their plays on alternate nights. Only in this way, their director feels, can all her students gain the full disciplines and satisfactions of her courses. Students without actual roles in the plays are responsible for costuming, lighting, and all details of staging. Stage crews first study the period and style to be portrayed, and then make the complete sets in miniature, for their director's inspection, before completing the final ones. Young seamstresses, who work alongside, follow the same process in creating costumes. Such infinite care to every production detail helps explain the impressive successes accumulated by the Thespian Troupe of Helena High. It also helps explain how Mrs. Marshall has made her whole town conscious of dramatics as a neglected part of the teaching process.

The Winners!

The following schools were awarded honors in the Printed and Mimeographed Programs competition sponsored each year by the National Thespian Society. Only schools affiliated with the society were eligible to compete.

Cash prizes in all divisions are as follows: First, \$5.00; Second, \$3.00; Third, \$1.00. All schools listed below received Thespian Certificates of Recognition.

PRINTED PROGRAMS

(With Advertisements)

First Prize

SOUTH PACIFIC, Will Rogers High School, Tulsa, Oklahoma, Thespian Troupe 1167, Doris Niles, Sponsor.

Second Prize

OUR TOWN, DEAR RUTH, New London, Connecticut, High School, Thespian Troupe 1169, Frank D. Robins, Sponsor.

Third Prize

THE WOULD-BE GENTLEMAN, Upper Darby, Pennsylvania, Senior High School, Thespian Troupe 1000, Frieda E. Reed, Maizie G. Weil, Co-Sponsors.

Honorable Mention

BRIGADOON, Ashland, Ohio, High School, Thespian Troupe 29, William Mast, Sponsor.

BRIGADOON, Thomas Jefferson High School, Council Bluffs, Iowa, Thespian Troupe 1015, R. H. Fanders, Sponsor.

I REMEMBER MAMA, Spring Valley, New York, High School, Thespian Troupe 721, W. Francis Scott, Sponsor.

ROOM FOR ONE MORE, OUR HEARTS WERE YOUNG AND GAY, Crown Point, Indiana, High School, Thespian Troupe 1470, Luella Crowder, Sponsor.

PRINTED PROGRAMS

(Without Advertisements)

First Prize

HEAVEN CAN WAIT, IRENE, Eagle Rock High School, Los Angeles, California, Thespian Troupe 1287, Robert L. Rivera, Sponsor.

Second Prize

THE BARRETTS OF WIMPOLE STREET, Monterey Senior High School, Lubbock, Texas, Thespian Troupe 1563, Donald M. Howell, Sponsor.

Third Prize

ALL MY SONS, Jefferson High School, Portland, Oregon, Thespian Troupe 124, Melba Day Sparks, Sponsor.

Honorable Mention

NIGHT OF JANUARY 16TH, T. L. Handy High School, Bay City, Michigan, Thespian Troupe 143, Clarence R. Murphy, Sponsor.

THE GREAT BIG DOORSTEP, Midland, Texas, High School, Thespian Troupe 845, Verna Harris, Sponsor.

NIGHT MUST FALL, MY SISTER EJEEN, Wichita West High School, Wichita, Kansas, Thespian Troupe 1327, Rawley T. Farnsworth, Sponsor.

MIMEOGRAPHED PROGRAMS

First Prize

THE ADVENTURES OF TOM SAWYER, THREE PRIZE-WINNING PLAYS (three one-act play program), Conway, South Carolina, High School, Thespian Troupe 1246, Florence Epps, Sponsor.

Second Prize

DEATH TAKES A HOLIDAY, R. B. Hudson High School, Selma, Alabama, Thespian Troupe 1071, Bertram A. Martin, Sponsor.

Third Prize

THE SATURDAY EVENING GHOST, Community High School, Normal, Illinois, Thespian Troupe 613, Colene Hoose, Sponsor.

Honorable Mention

A MAN CALLED PETER, Walters, Oklahoma, High School, Thespian Troupe 1138, Mary Ruth Ryther, Sponsor.

TIME OUT FOR GINGER, Trumansburg, New York, Central High School, Thespian Troupe 1286, Bob Timerson, Sponsor.

PAST AND PRESENT

(Continued from page 10)

performed in Korea, a few examples are as follows:

For classic plays: *Hamlet*, *Othello* by Shakespeare; *William Tell* by Schiller; *Miser* by Moliere.

For modern plays: *Winter-Set* by Maxwell Anderson; *Porgy* by Mr. and Mrs. DuBose Heyward; *Inspector General* by Gogol; *Ghosts* by Henrik Ibsen; *The Cherry Orchard* by Anton Chekov; *Arms and the Man* by G. B. Shaw; *Junio and the Paycock* by Sean O'Casey; *The Patriots* by Sydney Kingsley; *Streetcar Named Desire* by Williams; and other plays by Galsworthy and Eugene O'Neill.

People may wonder how the Koreans can present Western plays and appreciate them, for their customs and ways are so different from Western ones. However, human nature is much the same the world over. Instincts and emotions do not differ too much on my side of the world from those on your side. Because of these similarities in human nature, I believe that *there is no racial or national barrier in the art world; man's struggles and triumphs are basically the same*. This then will explain how we can give pleasure to the theater-goers in Korea by presenting Western plays.

What I am wishing to accomplish during my world tour in drama can be summed up in a short phrase: I wish to widen my own understanding of the universal character of dramatic art, and to carry this understanding back to my own people.

As this is a conference dedicated mainly to dramatics in the secondary schools, I wish to mention a few words in connection with the secondary school movement in theatrical matters in Korea. This movement started with the new dramatic movement. And today, practically every Korean high school, as well as college and university, has its own drama group. These groups study drama, rehearse, and present plays on the stage once a year at least. Sometimes the performance is given in their school, sometimes, in a public theater.

The Korean Drama Academy, of which I am the director, has been helping with these educational efforts by holding a nation-wide drama contest each year. We began this in 1949. This contest has greatly contributed to the further development of the new drama in Korea. At first only the colleges were included, but the last year the contest has been extended to include secondary schools with the financial assistance of the Asia Foundation.

The value of this was recognized by the ROK Government and they have taken the project as one of their educational projects, and allowed it in their annual budget. This is very encouraging to us.

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Boys and girls do not attend the same secondary schools in Korea, so in conducting the contests we must choose two plays for presentation suited to the limitations of schools having either all boys or all girls for casting. We judge the presentation separately also, and pick the best drama team from among boys and girls. We feel that there is fairer judgment when the same play is entered in competition by each cast-group. All the expense up to now has been paid by the academy. This includes stage setting, lighting, and other incidental expenses.

It is my pleasure to report to you that the Thespian Society of this country sends its honorary certificates to be given the winning casts and to individual actors at this occasion. Those students who won these awards were deeply impressed by the fact that their technique and talents were thus given international recognition. I take this opportunity to express their thanks and my own to all members of the Thespian Society for their help to our educational theater.

Coming to the United States from our devastated land, I cannot believe my eyes that men could live so peacefully and so happily in such a beautiful land. Let all Thespians devote themselves to their tasks. *By developing the dramatic arts in your own country, you stimulate others to do likewise*. Through our interchange of ideas, in play form, we will come to a better understanding of each other, of other nations and peoples, and through this better understanding we can help bring closer the day of universal brotherhood and an everlasting world-wide peace to all nations.

ACTING IS BELIEVING by Charles J. McGaw. 1955, Rinehart, 177 pp.

Prof. McGaw points out in his preface that, although this outline of a procedure for learning the art and craft of acting is not a slavish copy of the so-called Stanislavski "system," much of the theory is based upon the writings of Stanislavski and his followers. Like Rosen-stein *et al*, Boleslavsky, and others, therefore, the author advises the neophyte actor to develop his powers of recall of past experience, of motivation, concentration, imagination, and observation, and of analysis of the role and the play to discover their objectives as well as the super-objective or "spine" of the production as a whole. He too believes that an actor should start with the actions of the character—since these are concrete, more readily imitated, and more closely allied with one's own experiences—rather than the emotions: "... the action will lead you to belief in the situation and the character, and the belief in turn will produce the desired emotional state." This procedure is amply demonstrated in the detailed example, running throughout the book, of how to act the roles in Chekhov's *The Proposal* (which, together with Williams' *The Long Stay Cut Short*, is reprinted in its entirety for the student's study and use).

The writing is clear-cut and easy in style; examples are from well-known plays of high

quality which will substitute for older ones which are no longer available or are too expensive (the materials used in each period are described); the descriptions of more accessories that were popular in each era; patterns and suggestions for executing the various items; and more explanations of how the costumes were worn or should be worn by modern actors. And yet, because of the authenticity, clarity, and colors of the drawings, this book provides much that few other costume reference books do.

FACE YOUR AUDIENCE, edited by William Hodapp. 1956, Hastings House, 130 pp.

Another of the Communication Arts Books series, this volume is an anthology of readings for actors to use in auditioning for TV, stage, screen, and radio, with a brief introduction of advice to the auditioning actor. The list of materials covers a wide range: sketches for two actors, ranging from such old favorites as *A Minuet* to scenes from modern plays; monologues, both dialogue and prose; original sketches, scenes from classical drama and the modern stage and TV drama; scripts for children, commercial announcers, master of ceremonies; and a complete thirty-minute TV script. There are also bibliographies of further sources of auditioning materials and books on acting, and a sample pronunciation guide. The scripts are good ones, both from the point of view of

Mr. Kahn gives us in a most readable narrative, plus several other things: an excellent insight into the social history of the country which made the men's work what it was, as well as fascinating vignettes of the contemporary giants of both the stage and everyday life—the Irish playwright Boucicault, P. T. Barnum, and Edwin Booth, to mention only a few. The teacher of American drama can hardly avoid this colorful period of America's formative theater years, and he will find no more interesting description of it than in this new biography by Mr. Kahn.

THE STORY OF YOUNG EDWIN BOOTH by Alma Power-Waters. 1955, Dutton, 192 pp.

This simply but vividly written biography of Edwin Booth—perhaps not the greatest actor but certainly one of the few great American actors up to his time—reads more like a novel than a biography; but, whatever form it resembles, it will prove fascinating reading for any high school youngster, for its abundance of dialogue, dramatic action, and simplicity of language make it ideal teen-age stuff. The author covers the period between Booth's childhood and his return to the stage after the family was disgraced by brother John's assassination of Lincoln. If the author's insistence that young Edwin accompanied his father, Junius, on his latter tours to prevent his heavy drinking is at variance with the insistence of other authorities that the youth was actually taken along to learn his craft as an actor, the logical explanation probably is that no one has, to date, satisfactorily proved either contention, and researchers are quite naturally not in agreement. At any rate, the book will provide a good picture of not only Booth and his famous family but also the theater and country of their time.

THESE WERE ACTORS by George D. Ford. 1955, Library Publishers, 314 pp.

Since the author is a direct descendent of both the Chapman and Drake families, he is perhaps better qualified than most to present the history of these two famous theatrical families and their contributions to the stage history of both England and America. He begins in England in the early eighteenth century with Thomas Chapman's portrayal of the beggar in the initial production of Gay's *The Beggar's Opera* at Mr. Rich's Lincoln's Inn Fields Theater (which also saw the English debut of a young Peg Woffington of Ireland, later the first lady of the English theater) and traces Tom's move to Covent Garden with David Garrick. Two generations later, grandson William played Covent Garden too with the Kembles, straight through the famous "O. P. Riots." His son, William, Jr., was forced to flee to America to escape the fury of the family of a young lady he had seduced. Inspired by John Howard Payne, William Sr. and all his family followed shortly thereafter. Traveling westward to the Ohio River, old William conceived the idea of a theater on the water and designed, built, and directed the first showboat that went from Pittsburgh to New Orleans.

Sam Drake brought his family to Albany in 1814, and from there went to Kentucky to conquer the theater of the frontier, settling a homesite on a farm on the Ohio River. Here the paths of the Drake and Chapman families crossed, and eventually inter-marriage was inevitable. Other members of the Drake family helped to pioneer the theater throughout the west, including in their companies such earnest beginners as Edwin Booth.

The author has bitten off quite a mouthful but, on the whole, he chews it very well. The book is filled with delightful anecdotes, facts, and sidelights on theater personalities and history. The chief complaint concerns organization, for the chronology is difficult to follow when the author jumps around in time and space. To add to the confusion, so many members of both families had the same first names that one becomes quite uncertain about which generation he is reading. A verbal family tree, printed at the beginning of the book, would be much more helpful if it were a diagram and included dates.

BRIEF VIEWS

By WILLARD FRIEDERICH



quality; exercises, both original and from world drama, are well selected and devised to illustrate the point in question; and, although the material is very concisely presented, it is always fully enough discussed to make for complete comprehension. The sections on interpreting the lines of the script are particularly valuable in their emphasis on finding the under-meaning of the words. Some users of the book will regret the author's omission of any discussion and exercises pertaining to the actor's development of bodily and vocal responses or to technical problems of business such as sitting, falling, embracing, etc.; but as Mr. McGaw implies, this kind of material may be found in many other books. Teachers of dramatics will find this book extremely useful, not only in the classroom but in their direction of student actors in the yearly productions.

COSTUMES AND STYLES by Henny H. Hansen. 1956, Dutton, 160 pp.

Mrs. Hansen, in charge of the costumes at the Danish National Museum, Copenhagen, has produced a costume history book that should be in every dramatics department's library. Its special feature is that its approximately 700 figure drawings are done in color, beautifully reproduced to suggest the exact intensities and values of the hues used in the various periods of history from the Egyptians to the immediate present. Although the drawings are not exact reproductions of the original sources, they are all adapted (even the style of rendering) from objects d'art of the various eras' contemporary artists, a complete list of whom is included so that researchers can find additional works of theirs for further illustration. The last fifty pages of the book are devoted to Mrs. Hansen's analyses and descriptions of the fashions of the periods. Although these notes are comparatively brief, they are amazingly clear and helpful, in that all descriptions refer to the numbered drawings which illustrate the items under discussion. The captions of the drawings likewise include brief inventories of the characteristic clothing items of the age (with exact dates), so that one may both locate the items quickly and learn their official names.

Amateur costumers will undoubtedly complain about the lack of aids that many other costume books provide: lists of modern materi-

the literary worth of the items and as examples of the types of scripts to select for brief but revealing auditions for various positions in the entertainment media. To the classroom teacher and student this anthology should be valuable for use in interpretation and acting courses, or even for tryouts for the school plays.

THE MERRY PARTNERS by E. J. Kahn, Jr. 1955, Random House, 202 pp.

The Age of Harrigan and Hart, from 1871 to 1885, was an interesting one in the history of the American theater; and Edward Harrigan, along with Tony Hart, not only helped shape it but introduced and established many aspects which are still a part of our theater today. The comedy of character types—a genre of the theater from the days of Aristophanes through Plautus and Shakespeare to Boucicault—was so firmly established by them as a vehicle for the depiction of American proletarian life that few comedians escape the influence to this day. Harrigan's scripts and his and Hart's creation of the lowly New York Irish, Negro, Italian, German, and other nationality types were the most popular theater of their day. In addition, the elements of farce, vaudeville, and musical additions to the play—the latter two having been originated only shortly before—were so successfully fused together by Harrigan into a standard format that the modern musical comedy or revue even today rarely departs radically from the outline. And even though the present-day reader will think the typical Harrigan script is horribly artificial, the fact remains that in its day it greatly furthered the beginnings of realism on the American stage: Harrigan used largely contemporary problems and events as the impetus for his plots, observed people in the Bowery section of New York and copied down their conversations as a basis for his characterizations and dialogue, and even bought the clothes off their backs so that his costumes would be authentic. None less than William Dean Howells, influential editor of *Harpers* and early apostle of realism, compared Harrigan with Aristophanes and suggested that if he was not the most important American playwright he was certainly the most American American playwright, having many of the attributes of Shakespeare!

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